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Dramatic
# Mirror
THE SCREEN AND STAGE WEEKLY

MAY 29, 1920

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**Broadway Buzz · Picture Plays · Cartoons · Fashions · Play Reviews**

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# THE MARKET PLACE

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these pages

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Address.....
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Set to .....lines.

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# THE MARKET PLACE

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**MAKE-UP** Send four cents for postage FREE Book 7th Edition THE ART OF MAKING-UP
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THE WORLD'S STANDARD THEATRE ORGANS
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The Right Organ for Every House
*Personal Attention to Your Individual Requirements*
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## picture music

A GOLD MINE OF INFORMATION for every picture pianist and organist, is contained in *Musical Accompaniment of Moving Pictures*, the only book of its kind. Teaches everything a picture musician should know. Hugo Riesenfeld, manager of the Rialto and Rivoli Theatres, New York, says of this book: "I consider it of the greatest value to all organists and pianists now engaged in playing for the pictures, or contemplating to enter this field." Special price, $1.00 postpaid.
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Phone Union 3517 Near 42nd St. Ferry

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"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
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DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers, 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

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BE SURE AND GET
THE LATEST FOX
TROT IN THE EAST
CARIOSTAN (Oriental)
Words and Music by
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YOU WRITE WORDS FOR A SONG
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Send 4 cents for 96-page Catalog H. D.

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STAGE EFFECTS— Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

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Save money by using
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KEYSTONE TICKET CO., SHAMOKIN, PA.
*Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label*

TICKETS
COUPON AND STRIP
There is but One BEST — Those Made by
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## toilet preparations

TWO WEEKS' NAIL GLOSS BY STROKE OF BRUSH. Empress Nail Gloss lasts 2 weeks or money refunded. Non-injurious. $1 from dealer or by mail. Samples 10c. Empress Mfg. Co., Dept. 70, 36 W. 20 St., N. Y. t.f.

## wanted jewelry

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT
DIAMOND CO.
Provident Loan Tickets. Diamonds, Pawn Tickets. Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor. Flatbush Ave., Brooklyn, N. Y. t.f.

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WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

WIGS FOR STREET OR STAGE
Call or Write for Catalog
Alexe. Marks 662 EIGHTH AV. at 42nd St. T.N.C.

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*MADGE KENNEDY*

*Bewitching Goldwyn star whose newest picture "The Girl with the Jazz Heart" is soon to be released*

# BROADWAY BUZZ

FROM LOUIS R. REID

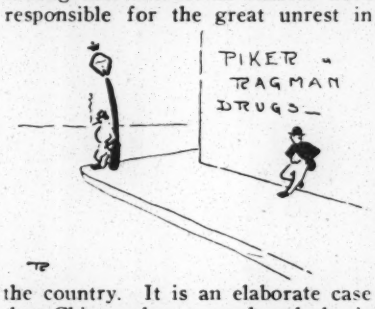
JUST to show that Messrs. Bolton and Middleton have no monopoly in disentangling famous alliances in titling their plays as in the case of "Adam and Eva," Edward Childs Carpenter has written a comedy under the name of "Romeo and Jane." There are other suggestions. How about "Damon and George," "Abelard and Edna," "Antony and Patricia."

### It Was Only a Small Headline

in a theatrical weekly. It consisted of four words—"Matador of Song Arena." And under it was a glowing description of a music publisher with "a genius for picking song hits." The headline writer is a model of frankness and humor. He believed that he sensed the real spirit underlying the glowing description and so he called the music publisher a matador.

### New York Has Always Appreciated

that Chicago cherishes a hostile attitude toward her, but she never thought the Western city harbored a feeling that our corner loafers were responsible for the great unrest in




the country. It is an elaborate case that Chicago has erected and she is convinced of its fundamental truth. But is New York convinced? Hardly. New York will match her loafers on street corners or in office, shop and factory against those in Chicago or any other city, but she will refuse to the last watcher of the race track bulletins to acknowledge any supremacy in causing unrest. The loafers, she may admit, reflect a universal restlessness—but unrest?—never.

### Well, Which Is It—Yes or No?

"Marshall Now Open Candidate For Presidency"—Headline in Sun-Herald.

"Marshall Kills Indiana Boom For President"—Headline in Tribune.

### Despite the Trumpetings of Dr. Straton

New York has to take up an exceedingly trailing position in the procession of "wide open" towns if newspaper reports are to be believed. Scranton is attracting considerable attention over the threat of a bartender's strike, and some enthusiasts who have journeyed there all the way from Detroit and Buffalo claim that it is the most satisfying oasis between Havana and Tokio. Perhaps, it is all subtle propaganda on the part of Scranton's Chamber of Commerce to boost the city's population now that the census report shows but a tiny increase.

• • •

"Those candidates who are forever talking of 'looking forward,'" declares O'Rourke, "must be those who have no past records to speak of."

### Would You Know Them

under such names as
John Anderson
J. E. Hazzard
William Van
Lewis Maurice Fields
C. Blount De Mille
Laurette Cooney Taylor
Fred Andrew Stone

### Entirely Too Vague

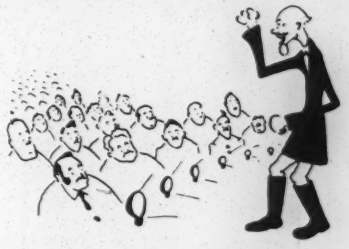
is that returned traveler from Paris who quoted Rodin as saying that the famous Venus de Milo statue in the Louvre has for many years been exhibited under conditions different from those which the sculptor chose. What conditions does he refer to? The statue is not draped. No one has attempted to improve upon its physical perfections. No one has misguidedly tried to replace the missing arms. What—pray—are the conditions?

### It Seems Strange, Indeed

that no one has ever thought of it before. Certainly "Poor Little Ritz Girl" is a sparkling title for a sophisticated musical revue such as Lew Fields is accustomed to present. A sequel might revolve about the Hotel Chatham, which is really "a little brother of the Ritz."

### You Only Have to Read the Headline to Know That "Getting Even"

is the most popular international pastime these days. For generations American humorists on the stage and off have been making fun of English jokes. Any pun or wheeze that could be turned against the prevailing British customs and characteristics offered, it was once believed, an opportunity for a great reputation as a jest. Now comes Sir John Foster Frazer who, is wrathy with the declaration that whenever we have "some stupid joke we fasten it on some Englishman," thereby causing friction in the relations of Great Britain and America. But haven't we carved too deeply into tradition to change about now? Isn't it a part of the American Credo—apologies to Brothers Nathan and Mencken—that any stupid joke must necessarily be of British origin?



• • •

You might be interested to know that the song *Dear Little Mother of Mine* is published by the Stork Publishing Company.

### Backward, Turn Backward

Since "Florodora" was revived and made a merry hit
It's found that old stuff pays as well as new.
"The Merry Widow's" coming and "Wang" (a grotesque bit),
And "Erminie" and "1492."
They may bring back "Adonis" with its quaint and curious wit,
"Veronique," "The Belle of New York," too;
The more they come, the merrier—the public will not quit
If the stars of old will only come back too.
Wilson, Daniels, Hopper, Foy,
Powers and Dixey, kings of joy;
Weber and Fields might also join;
Huntley, Seabrooke, Cahill, Coyne—
Ritchie, Glaser, Norris—all
Should be included in the call.

• • •

James Hamilton Lewis, who says he is willing to accept the nomination of Vice-President, was always original. His beard, his waistcoat, his dapperness—even his speeches—are distinctive almost to the point of uniqueness.

### It Must Be a Sense of Humor

truly extraordinary that inspired a man to open a restaurant in San Francisco with booths built like regular cells, clanking chains and waiters garbed in prison stripes. Can he be catering to the profiteer who is eternally waiting just around the corner for agents of the Department of Justice, but who is now pretty sure that his closest approach to jail is a restaurant which resembles a jail? The food specialties, it is announced, are waffles and ham and eggs. And, of course, bread and water.

• • •

Playwrights who center their activities on crook melodramas or farces are usually ingenious people. But even they have never created such an inconsiderate crook as a thief, recently reported in Toledo, who steals the trousers of Pullman car passengers. Imagine being forced to stay in a Pullman sleeper any longer than you have to!

### Just to Balance

the anti-weight propaganda that is showing results—slender results, you might say—a man in California is making a nation-wide appeal for a 250-pound housekeeper to take charge of his taxicab establishment, and moreover is receiving a nation-wide response. Some of the applicants proudly boast of not only 250 but 280 pounds.

### To Do an Arnstein

(i. e., to flee from custody, to be a fugitive from justice,) will have no be added to the dictionary of American slang, now that Bergdoll is out on the hills astray far from the gates of iron.

### Broadway Primer

*(Seventh Lesson)*

Q. What is meant by a "fat part"?

A. A "fat part" is one that makes an actor especially conspicuous in a play.

Q. Does the audience praise the author for the creation of a "fat part"?

A. No. The audience always praises the actor for his "grand" or "wonderful" performance.

• • •

What is a mere steerage passage when there is publicity at stake?" said Will A. Page to Morris Gest when the latter suddenly decided to return home from England instead of going on to Odessa, Constantinople, Adrianople, Teheran, Fiume and Smyrna.

### The Recent Suggestion

that men restore their straw hats of last year to use by painting them black and thereby contribute to the present nation-wide economy campaign, will not meet probably with any substantial approval. Not only would black straw hats entail a loss of dignity, but they would give their wearers a funereal aspect quite out of keeping with the gayety of a nation in the bustle and turmoil of a Presidential campaign. And yet between

you and me and the Lambs Club, to say nothing of the Managers' Association, black straw hats would be a most appropriate insignia for that stony-hearted group of first-nighters known as the "death watch."

• • •

Al Woods is desirous of giving a start
To any film player who wants a stage part.
He has taken the Bara from the great movie mart
Now he has, 'tis said, Holmes, Normand and Hart.

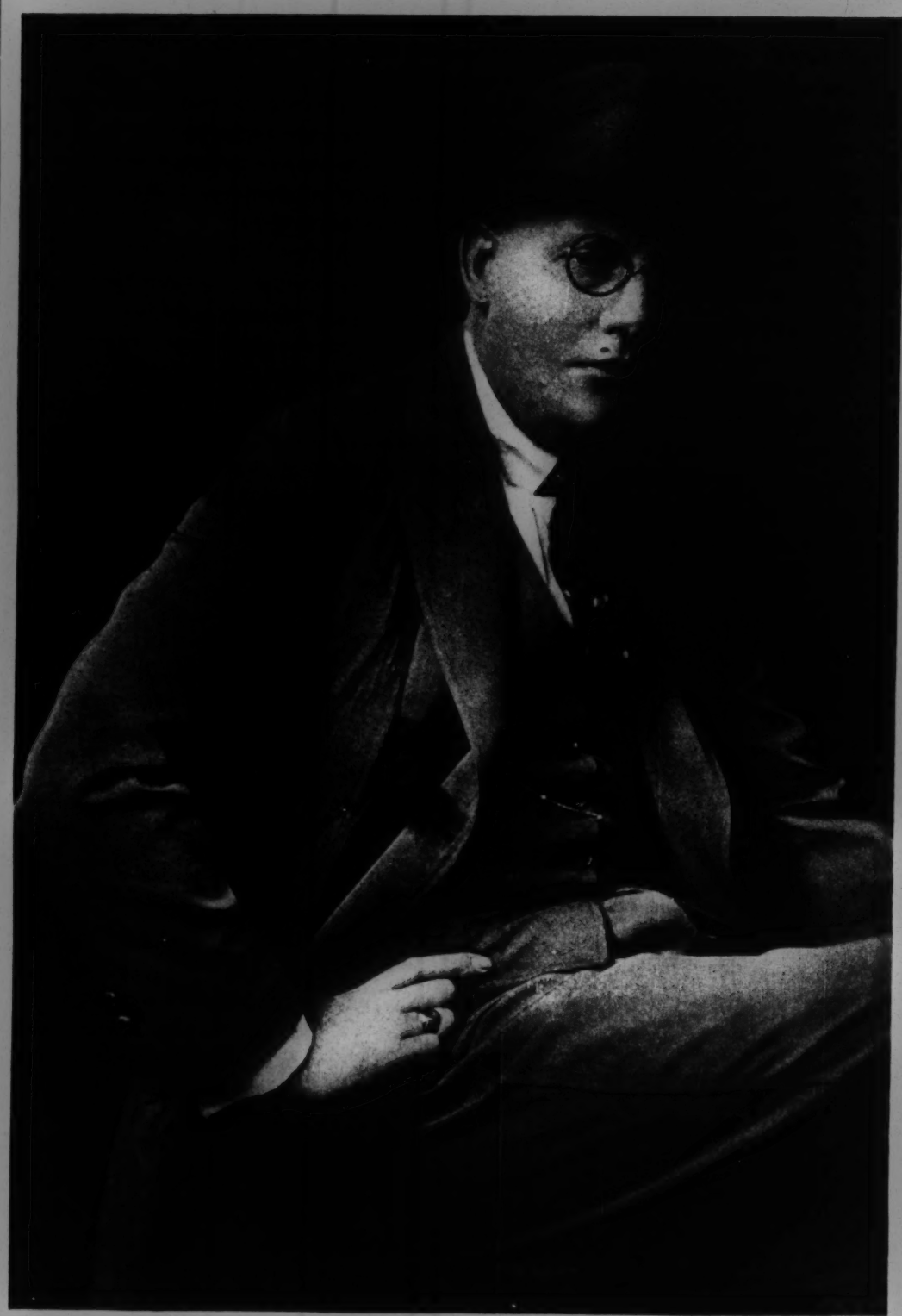
• • •

### You Will Agree You Watchers of the Broadway Night

that the stage is always behind the times. You have noticed in your keen observation of the theater a dramatization of some popular current thought or tendency in morals or manners presented to your gaze from six months to a year after it has enjoyed newspaper prestige. The exception which proves the rule is seen in a report from Boston of a honeymoon trip by air in a special two-seated biplane. Several years ago a Winter Garden show was labelled "The Honeymoon Express." It was based upon an airplane honeymoon trip which formed a spectacular scenic climax to the first act.

### The Last Word in Criticism

"Deadly Bacteria to Pose on Screen as Movie Actors"—Headline in Evening World.



*RICHARD A. ROWLAND*

*President of Metro Pictures Corporation and one of the best known film men in the cinema world*

# STUDY HELPS THE STARS TWINKLE

By T. S. DA PONTE

## The Screen and Theater Both Dependent on Books—Some Special Libraries—Plans of the American Library Association

PEOPLE who are unfamiliar with life "behind the scenes" usually believe that stage folk and motion picture performers lead only mirthful, happy-go-lucky lives, crowded with pleasures, which are made up altogether of merry auto trips, late suppers, receptions given by admiring friends, and the like.

"There is nothing serious in the lives of stage folk; it's all tinsel and make-believe. They work but a couple of hours a day—three at the most, and then there's nothing to do till tomorrow," is the opinion that most persons hold concerning stage and film stars and the lesser lights of the world of make believe.

But that's the

### Opinon of the Uninformed

Step across the border that divides the life of supposed stage gaiety from the real work-a-day world of the actors and the transition from fiction to fact is startling.

Their labors never cease. It isn't only during the hour or two during which they parade behind the footlights that they are occupied. Nearly every minute of their waking day is tied up with labor of some kind. If it isn't rehearsal, it's studying, or if it isn't studying, it's reading books to absorb the "Atmosphere" of the times in which the plot is laid, or something concerning the character of the people portrayed, or the styles of a certain period, or the mannerisms, or the architecture or the million and one things that are necessary to know, and that can be learned only from books.

Here is what the head of the Art Department of the Los Angeles Public Library has to say about it. As everyone knows, Los Angeles is the Mecca of film companies and the battalions of film companies' employes. A large percentage of the library's patrons are drawn from their ranks.

"They come here in search of books on almost every conceivable subject," the Art Department head says. "The art directors are particularly conspicuous because of their numbers, among the film folk in search of data. They want to know something about furniture of a certain period, how the people dressed, or how the houses were built. One precise director even came to find out the meteorological conditions of a certain period 'way back before the time of weather bureaus. The way he put it was that he 'didn't want any wise bird to trip him up.' Among some old books we learned what were the weather conditions at that time, and he went away satisfied.'

"These, of course, are only

### A Few of the Ways

in which libraries serve the people of the film and the stage. Everybody knows (or should know, because their press representatives are shouting it constantly), that the great stars of the drama are deep students. Sothern and Marlowe, Otis Skinner, all of the Barrymores, Leo Ditrichstein, Theda Bara, Mary Pickford, are said to be seldom without a book in their hands when away from the theater and the public libraries are frequently their sources of supply.

"But special libraries, such as that of the Famous Players-Lasky Corporation, in Los Angeles, and which is described in "Special Libraries" by Elsie L. Baechtold, also are much used. Miss Baechtold says this particular library is quite as unique as it is interesting, and its collection of material is very different from that of other special libraries. As it is, the research department of a very large moving picture corporation, which usually has many pictures in the process of making, its needs and demands are quite as varied as they are numerous. The library represents the gradual accumulation, through the last five years, of magazines, books, and newspaper clippings.

*A corner of the reference library in the studios of the Famous Players-Lasky Corporation in Los Angeles*

"There are

### Several Hundred Books

in the collection, many of them fiction. A large number of the magazines, many of the popular ones being duplicated many times, are circulated among the people in the companies or used by the library workers in their searches for data or 'sets.' Books of travel, American and English magazines and French weeklies are kept to assist the designers of costumes, those who prepare or 'dress' the sets of who are in the art or scenario departments. Many files of pictures, including splendid color prints of interiors of homes of many countries, details of parts of buildings, etc., are in the cabinets of the library. A very closely indexed and cross reference catalog is, of course, kept for the use of the staff.

"As this corporation prides itself on portraying scenes accurately to the smallest detail, the library staff is frequently called upon to obtain most unusual information and pictures, and nothing but absolutely accurate information is accepted. Such items as the figurehead of a certain ancient ship, the automobile license of a particular place in a certain year, or the police uniform of a certain city, sometimes prove more difficult to locate than the layman would imagine.

"Little effort is made to build up

### The Regular Routine

such as would be necessary in the usual library, and practically no thought is given to books of a standard nature, for, as the librarian has said, 'In the moving picture business we are constantly searching for something new, so the standard books on subjects such as architecture and interior decoration are of little use.' A simple system of charging loans is used in which the scheme of registration by name of borrower filed in a wing cabinet similar to those used in large hotels for the names of their guests and which makes available at a glance the names of persons having books, is used. The file is kept on the librarian's desk."

Right here in New York is an organization devoted to film work which has a somewhat similar library but which, nevertheless, differs from the Famous Players Library in many respects. This organization is the Community Motion Picture Bureau. It keeps an exhaustive record of practically every "movie" put on the screen and can put its hands immediately on any data concerning any picture which ever has been filmed. When we say "its hands," we speak advisedly. What we mean is that Guy Marion, director of the records section of the company, can put HIS hands on any data.

The company caters largely to the

### Furthering of Education

It supplies teachers, schools, lecturers, preachers, clubs, fraternal organizations, industrial plants or merchandising establishments with information concerning any "movie" they might wish to use for educational or social purposes—tells what producer put it out, who the actors are, and gives a concise summary of it. It has about 30,000 pictures "covered" with its index system of 300,000 cards.

Of course, the literature that it has filed away is exhaustive and deals with every subject imaginable. Ask anything about anything and from some film record or other Mr. Marion can give you the desired information.

I asked him a question at random. "Let me see," I requested, "something about General Beauregard's statue in New Orleans."

Mr. Marion turned to his index. Sure enough some company had filmed the statue. The index referred to

### A Further Record

giving a resume of the "movie" in which the statue appeared, and this record told in turn in which volume of clippings could be found still more about the play and the statue.

"Anyone else?" Mr. Marion smiled.

"Anything about Madagascar," I hazarded in an attempt to stump him.

"Madagascar, Madagascar," Mr. Marion repeated to himself ruminatingly as he ran through his index file. "Sure, here it is; 'Madagascar Madness,' it's the name of a film. Now, we'll look among the volumes in the special library that the card refers to and we'll find——

"You win," I protested. "I don't suppose there's any subject under the sun which the movies haven't used in some way, and which your library therefore has listed."

"That's about right," agreed Mr. Marion, and a well known scenario and magazine writer who had been an interested spectator and listener, nodded assent.

"Moving pictures are doing a tremendous lot for authors and literature in general," the writer said. "They're stimulating the reading habit. Why, the next edition of Zane Grey's book, 'The Man of the Forest,' will go more than 200,000 so Harper's, his publishers tell me, and the fact that people have seen it in motion pictures, and therefore want to read it accounts in a great measure for this.

"Writing books or stories so they will be adaptable for moving pictures now is

### Quite the Vogue

Basil King, Rupert Hughes, and LeRoy Scott are adepts at it. 'Objective writing,' instead of 'subjective writing' now is the thing."

We made known our ignorance of the difference.

"Well, it's like this," the writer explained. "In former times, if a character in a book were going to commit a murder, the author probably would delineate his character as sitting in a chair thinking it over. His

(Continued on page 1134)

# THE NEW PLAYS ON BROADWAY

## THE CELTIC PLAYERS

### Season of Irish Drama Opens with Two Plays

Plays staged by Henry O'Neill. Settings and lighting effects designed by Park French and executed by the Metropolitan Art School. Presented by the Celtic Players at the Provincetown Theater, May 24.

"THE SINGER"

A One-Act Symbolic Poem by Padraic H. Pearse.

Maire ni Fhiannachta.Mrs. Dudley Digges
Sighke .....Eileen Curran
Colm .....Henry O'Neill
Maoilsheachlamn .....Edward O'Connor
Cumin Eanna.....R. Henry Handon
MacDara .....Paul Hayes
Diarmaid of the Bridge..Emmet O'Reilly
Newcomer .....John Burke

"BIRTHRIGHT"

A Two-Act Drama by T. C. Murray.

Bat Morrissey.....Emmet O'Reilly
Maura Morrissey.....Eileen Curran
Dan Hegarty.....R. Henry Handon
Shane Morrissey.....Henry O'Neill
Hugh Morrissey.....Paul Hayes

To any one who has ever attended a performance by the Celtic Players at the little Provincetown Playhouse, it must become evident at once why there is no dramatic literature which we of America can call our own. We have palatial theaters and many of them, while these groups of foreign born artists have none; we have unlimited money back our enterprises, while they support their efforts largely by subscription; we have the entire population to draw for our audiences, while they have a mere handful. And yet there is one essential we lack that they have in abundance, and that is spirit.

Any one who was present at the opening performance of the Celtic Players Monday evening must have been impressed by the sincerity of the enterprise, by the enthusiasm which lay behind it, by the vitality which reduced to nothing the handicaps which exist on all sides. The inadequate stage, for one thing, was handled so well that one was scarcely conscious of its inadequacy. The cast, for another thing, though far from being a group of great actors played with such honesty and such interest that the severest of judges could not complain of bad acting.

The plays which comprise the first bill are two, one by Padraic Pearse, much heralded as the "First President of the Irish Republic," and the other by T. C. Murray, a folk tragedy played here several years ago by the Irish Players. Of the Pearse play "The Singer," there is little to be said. It is written on a dolorous note of mysticism which becomes wearing before it is over. Its chief function seems to be to keep before the public eye the name of Pearse.

"Padraic Pearse in 'The Singer'", so says the program, "wrote unconsciously a biography of his own life and a prophecy of his tragic death. The First President of the Irish Republic, like MacDara in 'The Singer' was poet, teacher and leader of his people. Like MacDara, he went out single handed 'against the Gall,' to his death. Pearse was founder of the famous St. Edna's School in Ireland."

Thus is the "Irish Republic" simply acknowledged. The air is heavy with Sinn Fein enthusiasm, that there is no hint of propaganda and nothing blatant presents itself to the offense of the most sensitive.

"The Singer" then would seem to have a political significance rather than an artistic one; it constitutes a rite in that the Players open their season with it.

Of "Birthright," the second play, a different tale is to be told. It is a clean cut study of Irish types, moving at times, amusing at others, but true always. Both plays are acted at least fittingly, though the monotone of "The Singer" can scarcely be called brilliant. In "Birthright" the entire cast does good work, *Emmet O'Reilly* and *Paul Hayes* being particularly worthy of commendation. *Eileen Curran* plays the principal woman's part in each play. JOHN J. MARTIN.

## Celtic Players Open Season of Irish Drama—East-West Players in One Act Plays—Chauncey Olcott Resumes His Story-telling

## EAST-WEST PLAYERS

### FourOne-Act Plays Presented in Jewish Art Theater

Plays staged by Gustav Blum, director of the organization. Scenery by Sundquist Studios. Furnishings by William Birns. Presented at the Jewish Art Theater, May 21.

The East-West Players moved into the outskirts of the Broadway sector last Friday by appearing at the Garden Theater, now more magnificently called the Jewish Art Theater, in four one-act plays. It is a laudable enterprise—the organization of a band of young amateur actors who attempt with sincerity and enthusiasm to present worth-while dramatic works of all nations.

The opening bill comprised four one-act plays—two of a particularly high order, Fugene O'Neill's "Where the Cross Is Made" and Ervine's "The Magnanimous Lover." The first has been seen before in New York, having featured in one of the programs of the Provincetown Players. In its suggestion of the power and relentlessness of the sea it is a moving bit of drama. There is a haunting thrill in the sense of impending doom which the author has created. It would grip and fascinate even though it were poorly acted, and it was not by any means poorly acted by the East-West Players.

It will be recalled that the tragedy revolves about an old sea captain who believes that his ship will return some day laden down with bulky treasures and who constantly paces up and down on the roof of his cabin-like home looking off to sea for a sight of her. His one-arm son, realizing the hopelessness of the situation, plans to have the old man dispatched to an asylum only to fall a spell himself to the delusion of beholding the return of the former shipmates of his father.

*Gustav Blum*, as the son and *S. Robert Wyckoff*, as the old captain, played with vigor and sympathy, though they lacked the color and vividness that the parts demanded.

"The Magnanimous Lover," a whimsical little comedy of morals and manners in the English countryside was capably performed by *Allen W. Nagle*, appearing in the title role and *Jane Manners* as the wilful and stubborn object of his patronizing adoration.

"Daniel," a comedy by Robert W. Sneddon, of the amours in the life of an aging bachelor, required a defter touch than the players imparted. Here again *Allen W. Nagle* was the most acceptable actor. As a discreet butler he did capitally.

"The Wonder Hat," a fantasy by Ben Hecht and Kenneth Sawyer Goodman, displayed the versatility of the company in such roles as Columbine, Pierrot, Harlequin and Punchnello. LOUIS R. REID.

## "MACUSHLA"

### Chauncey Olcott Tells a Fireside Story at the Park

Comedy in four acts. By Rida Johnson Young. Produced by A. L. Erlanger, at the Park Theater, May 17.

Sir Brian Fitzgerald.....Chauncey Olcott
Warren Fairchild.....Leo Stark
Thomas Wiggins.....John Todd
Dinny O'Mara.....John Hamilton
Sandy McNab.....Joe Kennedy
Dawkins.....J. Arthur O'Brien
Patricia Boyer.....Allyn Gillyn
Mrs. Boyer.....Josie Claflin
Gwendolyn Fairchild.....Nellie Strong
Lady Dorothy Hammond..Louise Francis
A Bookmaker.....James Marr

"Macushla," the newest of *Chauncey Olcott's* fireside stories of Ireland, is occupying the Park Theater at a period of the season when a fireside has been most welcome. And *Chauncey* being a good story-teller there has been a hearty response to the enterprise. The tale which he relates is of the same formula that has been his chief reliance these many years.

There is a penniless Irishman. There is his mare which you feel certain will win the race and restore his fortune. There is a girl who loves both the Irishman and his horse. And finally there is an Englishman who seeks to win the girl and the race as well as the complete surrender of dignity and honor of his Irish rival.

Now *Chauncey* tells the old story with the appropriate swagger and picturesqueness which he so well knows how to impart, and as a consequence the tale has a certain flavor that is undeniably pleasing. And, of course, there is always his sweet voice that aids in interpolating the story in a series of sentimental ballads. Who other than *Olcott* could do greater justice to songs bearing such titles as *How the River Shannon Flows, It's an Irish Girl I Love, Macushla Asthore* and *I'll Miss You, Old Ireland, God Bless You.*

*Allyn Gillen*, as a tomboyish lass and the beloved of *Chauncey* plays with a piquant manner that is always attractive, while *John Hamilton* as an old hostler gives a ruggedly realistic performance. LOUIS R. REID.

## "SPEAK OF THE DEVIL"

### Lou Tellegen's New Play in Philadelphia

At the Broad Street Theater, Philadelphia, under his own management, *Lou Tellegen* presented a new three-act comedy, "Speak of the Devil . . ." by Augustus Thomas.

The story deals with the romance between a Blue Devil of France and an English girl who nursed him through an illness in a hospital near the "front." She is married to a typical stage villain who has been selling defective munitions to the French army. The play opens, after the war, in the private office of the British Consul General in New York. Most of the play is concerned with the hoped-for divorce between the English girl and her villain husband, and whether she has been indiscreet in her affair with the handsome Blue Devil, whom she openly adores.

There is a good deal of much-ado-about-nothing, and the play is not in Mr. Thomas' best style. But it affords *Lou Tellegen* an opportunity to be picturesque in a Blue Devil uniform.

A competent cast played up to *Mr. Tellegen*. An excellent characterization by *Ivan Simpson* of the drawling British Consul was unusually well done. *Alma Belwin*, as the heroine who read snappy Rossetti verses to convalescing war heroes, made much of her part. *Ruano Bogislav*, as Madame Helene, a modiste, sister of Jean Pont Pierre (*Tellegen*) had as pleasingly real accent as the star. *Mac M. Barnes* played a heavy judge naturally. *Ralph Locke* was quite in the picture as the villain. *Thomas Walsh, Cecilia Radcliffe, Josephine Coil, Frances Shannon*, and *Albert Lawrence* contributed able support. DWIGHT CONN.

## "ROMEO AND JANE"

### Golden Presents New Carpenter Play in Washington

John Golden's production of "Romeo and Jane" is the current week's offering at the National Theater, Washington, and is largely a hit. The play is by Edward Childs Carpenter, author of a string of successes to which this may be added to the list. It is a love story, a comedy, a blend of romance and undiluted American humor.

The scene is laid in Washington in a garden in the month of June, and the story is of a Dr. Kenyon's family that strongly concerns itself with the high cost of living and other tangles of existence. Over the garden wall comes romance in the person of a jaunty, young officer. To the daughter of the house he is Romeo, and from the moment of his entrance, life in the Kenyon family loses all of the prosaic qualities and Jane finds that peeling potatoes is a pleasant adventurous task if you have the right partner.

*Maud Hannaford* and *Gaston Glass* have the title roles and were splendidly placed with other members of a notable cast including *Hilda Spong, A. G. Andrews, Florence Fair, W. H. Post, Helen Stewart, Andre Franky, Bertram Marlburgh* and *Walter Ducart*. WARDE.

### "39 East" Returns for Spring Engagement

"39 East" came back to New York at the Shubert Theater last Monday night, and the customs and manners of love in a boarding house were again revealed.

Constance Binney, in the chief female role looked as pretty as ever, and played with captivating freshness and charm. She has developed more poise during her tour in the comedy, and her emotional scenes were capitally handled.

Henry Hull appeared again to advantage as the young lover. Alison Skipworth, Blanche Frederici, Luis Alberni, Edith Gresham and Mildred Arden did much for the humor and sentiment of the boarding house scenes.

. . .

### "Too Many Husbands" Pleases Chicago

"Too Many Husbands," after a hesitating opening has swung into great popularity at the Princess, in Chicago. This, in spite of the fact that critics have been unanimous in praising it as a comedy of much subtlety and deftness.

*Estelle Winwood's* airy finesse is admirably suited to the demands of the part. *Kenneth Douglas* as husband number one and *Frederick Lowndes* as husband number two, force us to admit that England produces better actors as well as better plays. *Fritz Williams* as prospective husband number three, possessed with a Rolls Royce and suitable appurtenance, did an excellent piece of acting. *Marguerite St. John* was splendid as the mother of the baby with the husbands. A word is due in praise of *Florence Edney* as the professional corespondent, and *J. H. Brewer* as a divorce lawyer.

A splendid cast, a really clever farce, risqué enough for amusement but never bordering on the vulgar—to criticise further would be hair splitting. Let us be grateful for what the gods have given us for they are rarely so generous. LEE.

. . .

### "Scrambled Wives" in Atlantic City"

In Atlantic City last Monday Adolph Klauber presented for the first time "Scrambled Wives," a comedy by Adelaide Matthews and Martha M. Stanley, authors of "Nighty Night." The cast includes Grant Mitchell, Jane Gray, Glen Anders, Merle Maddern, Gilbert Emery, Eveta Knudsen, Harry Stubbs, Betty Barnicoat, E. A. Reader and Margaret Hutchins.

. . .

### Plays Ending Runs

Six Broadway attractions ended their New York seasons last Saturday. They were "The Girl From Home," at the Globe; "The Ouija Board," at the Bijou; "Oh, Henry," at the Fulton; "Mrs. Jimmie Thompson," at the Princess; "Look Who's Here," at the 44th Street, and Sothern and Marlowe, at the Shubert.

. . .

### In "Cave Girl"

For "The Cave Girl," the Middleton-Bolton comedy which is now in rehearsal, F. Ray Comstock has engaged Robert McWade, Leslie Palmer, Saxon Kling, Arthur Barry, Franklyn Hanna, Louis Spaulding, Branton Peters, Madeline Marshall and Eleanor Gordon.

# NOTES OF THE LONDON STAGE

## Third Edition of "Joy Bells" at the Hippodrome —Houdini Returns to West End in Clever Act

TO follow in the train of such a long-established public favorite as George Robey in an important West End revue is no light task, however enviable it may be from an ambitious comedian's point of view.

Stan Paskin, however, who has taken up George Robey's parts in the third edition of "Joy Bells!" at the London Hippodrome, comes successfully through the business—one had almost said ordeal—mainly because he does not attempt, at any one point, to adopt too closely the methods of his better known predecessor.

Raquel Meller, the Spanish singer, is still the most featured artist in "Joy Bells!" She is, perhaps, the most important Continental variety artist to visit these shores since Yvette Guilbert. The two have nothing in common save that each specializes in songs which are practically playlets or little dramas in disguise. Raquel Meller sings in Spanish, which must be almost Greek to the average English audience; but her vivid expression of varied human emotions is in a language of art open to all, and makes Fred Allandale's explanation of each song seem almost commonplace showmanship. Of Raquel Meller's four numbers *El Relicario* (quite differently treated in the Palace revue) is the most ear-haunting; while *El Ahorcado* is a little piece of sable tragedy quite in the style of Heinrich Heine, that very unGerman poet.

For the rest, "Joy Bells!" runs its popular course aided by the clever work of the principals—Daphne Pollard, Florence Wray, Fred Allandale, Rupert Hazell, Marjoris Stevens, Phyllis Hannan, Robert Layton, Mabelle George, and others. Audiences would willingly have more of Daphne Pollard, whose *Cleopatra* song is very droll.

### Houdini Returns

to the West-End with one of the cleverest and most baffling feats he has as yet accomplished. This consists of his escaping from a locked chamber full of water into which he has been lowered head first with his ankles securely fixed in a stout wooden frame, and he appears to be none the worse for his adventure! One could wonder more over this notable feat were it not preceded by films showing how Houdini, at the California Fair in 1915, escaped, while leg-ironed and manacled, from iron-bound chest sunk into the ocean and weighted with pig-iron.

### "Jig-Saw" Is the Title

that has been given to the revue which Albert de Courville has in preparation for early production at the London Hippodrome. Daphne Pollard, Maisie Gay and Fred Allandale will probably be found in principal parts, and there is also to be a large American contingent in the cast, including the Dolly Sisters.

Shirley Kellogg will not be found in the next revue at the London Hippodrome, but she will have a leading part in Mr. de Courville's new revue at the Folies Marigny, Paris. FRANK J. WOOLF.

# BROADWAY TIME TABLE—Week of May 31st

| Play | Principal Players | What It Is | Opened | Theater | Location | Time of Performances |
|---|---|---|---|---|---|---|
| **Abraham Lincoln** | **Frank McGlynn** | *Inspiring historical drama.* | Dec. 15 | Cort | West 48th | Eve. 8.15 Mat. W. & S. 2.20 |
| All Souls' Eve | Lola Fisher | *Spiritualistic drama* | May 12 | Maxine Elliott | West 39th | Eve. 8.30 Mat. W. & S. 2.30 |
| An Innocent Idea | Robert Emmet Keane, Claire Whitney | *Reviewed in this issue* | | Fulton | West 46th | Eve. 8.30 Mat. W. & S. 2 30 |
| **As You Were** | **Sam Bernard, Irene Bordoni** | ***Vastly amusing revue*** | Jan. 27 | Central | Bway & 47th | Eve. 8.30 Mat. W. & S. 2.30 |
| Betty Be Good | Josephine Whittell, Eddie Garvie | *Musical comedy by Riesenfeld* | May 4 | Casino | Bway & 39th | Eve. 8.20 Mat. W. & S. 2.20 |
| **Beyond the Horison** | **Richard Bennett** | ***Drama of misdirected lives*** | Feb. 2 | Little | West 44th | Eve. 8.30 Mat. W. & S. 2.30 |
| **Buddies** | **Donald Brian, Peggy Wood** | ***Comedy with soldier heroes*** | Oct. 27 | Selwyn | West 42nd | Eve. 8.30 Mat. W. & S. 2.20 |
| **Clarence** | **Alfred Lunt, Glenn Hunter** | ***Comedy of youth by Tarkington*** | Sept. 20 | Hudson | West 44th | Eve. 8.30 Mat. W. & S. 2.30 |
| **East is West** | **Fay Bainter** | ***Chinese Peg O' My Heart*** | Dec. 25, '18 | Astor | Bway & 45th | Eve. 8.30 Mat. W. & S. 2.30 |
| Ed. Wynn Carnival | Ed. Wynn | *Superb clowning* | Apr. 5 | New Amst'dam | West 42nd | Eve. 8.30 Mat. W. & S. 2.30 |
| **The Famous Mrs. Fair** | **Henry Miller, Blanche Bates** | ***Excellent domestic comedy*** | Dec. 22 | Miller's | West 43rd | Eve. 8.30 Mat. W. & S. 2.15 |
| Florodora | Eleanor Painter, George Hassell | *Pretentious revival* | Apr. 5 | Century | Central Park W. | Eve. 8.30 Mat. Th. & S. 2.15 |
| Foot-Loose | Emily Stevens | *"Forget-Me-Not" revivified* | May 10 | Greenwich Village | Sheridan Sq. | Eve. 8.30 Mat. W. & S. 2.30 |
| **The Gold Diggers** | **Ina Claire, Bruce McRae** | ***Comedy of chorus girls*** | Sept. 30 | Lyceum | West 45th | Eve. 8.15 Mat. W. & S. 2.15 |
| His Chinese Wife | Forrest Winant, Madeline Delmar | *Play of International Marriage* | May 17 | Belmont | West 48th | Eve. 8.30 Mat. W. & S. 2.30 |
| The Hole in the Wall | Martha Hedman | *Crook-and-spook melodrama* | May 10 | Morosco | West 45th | Eve. 8.30 Mat. W. & S. 2.30 |
| Honey Girl | Edna Bates, Lynne Overman | *"Checkers" set to music* | May 3 | Cohan & Harris | West 42nd | Eve. 8.30 Mat. F. & S. 2.30 |
| **The Hottentot** | **William Collier** | ***A horsey farce*** | Mar. 1 | Cohan | Bway & 42nd | Eve. 8.20 Mat. W. & S. 2.20 |
| **Irene** | **Adele Rowland** | ***Above-average musical comedy*** | Nov. 18 | Vanderbilt | West 48th | Eve. 8.30 Mat. W. & S. 2.30 |
| **Jane Clegg** | **Margaret Wycherly** | ***English character drama*** | Feb. 23 | Theater Guild | 6th & 35th | Eve. 8.30 Mat. W. & S. 2.30 |
| Lassie | Molly Pearson, Tessa Kosta | *Kitty MacKay set to music* | Apr. 6 | Nora Bayes | West 44th | Eve. 8.30 Mat. Th. & S. 2.30 |
| **Lightnin'** | **Frank Bacon** | ***Delightful character comedy*** | Aug. 26, '18 | Gaiety | Bway & 46th | Eve. 8.30 Mat. W. & S. 2.30 |
| Macushla | Chauncey Olcott | *Irish romantic drama* | May 17 | Park | Columbus Circle | Eve. 8.20 Mat. W. & S. 2.20 |
| Midsum'r Night's Dream | Ellen Van Volkenburg's Marionettes | *Shakespearean fantasy* | May 18 | Little | West 44th | Special performances |
| Martinique | Josephine Victor, Emmett Corrigan | *Drama of the tropics* | Apr. 26 | Eltinge | West 42nd | Eve. 8.20 Mat. W. & S. 2.30 |
| **My Lady Friends** | **Clifton Crawford** | ***Sparkling farce*** | Dec. 3 | Comedy | West 41st | Eve. 8.25 Mat. Tu. & S. 2.25 |
| **The Night Boat** | **John E. Hazzard, Ada Lewis** | ***Excellent musical comedy*** | Feb. 2 | Liberty | West 42nd | Eve. 8.30 Mat. W. & S. 2.20 |
| Not So Long Ago | Eva Le Gallienne | *Comedy of the '70's* | May 4 | Booth | West 45th | Eve. 8.30 Mat. W. & S. 2.30 |
| **Passing Show of 1919** | **Blanche Ring, Chas. Winninger** | ***Zippy, extravagant revue*** | Oct. 23 | Winter Garden | Bway & 50th | Eve. 8.15 Mat. Tu., Th., S. 2.00 |
| **Scandal** | **Chas. Cherry, Francine Larrimore** | ***Comedy with a punch*** | Sept. 12 | 39th St. | West 39th | Eve. 8.45 Mat. W. & Sat. 2.30 |
| **Shavings** | **Harry Beresford, James Bradbury** | ***Rural comedy of Cape Cod*** | Feb. 16 | Knickerbocker | Bway & 39th | Eve. 8.30 Mat. W. & S. 2.30 |
| **The Sign on the Door** | **Marjorie Rambeau, Lee Baker, Lowell Sherman** | ***Melodrama with a murder*** | Dec. 19 | Republic | West 42nd | Eve. 9.40 Mat. W. & S. 2.30 |
| **The Son-Daughter** | **Lenore Ulric** | ***Pell Street dramatized*** | Nov. 19 | Belasco | West 44th | Eve. 8.30 Mat. Th. & S. 2.20 |
| **The Storm** | **Helen MacKellar** | ***Fires of love and forests*** | Oct. 2 | 48th St. | West 48th | Eve. 8.30 Mat. Th. & S. 2.30 |
| 39 East | Constance Binney, Henry Hall | *Boarding-house comedy* | May 24 | Shubert | West 44th | Eve. 8.30 Mat. W. & S. 2.30 |
| **What's in a Name** | **Billy B. Van, James J. Corbett** | ***Artistic Revue*** | Mar. 19 | Lyric | West 42nd | Eve. 8.30 Mat. W. & S. 2.30 |
| **The Wonderful Thing** | **Jeanne Eagels** | ***A French Peg o' My Heart*** | Feb. 17 | Playhouse | West 48th | Eve. 8.30 Mat. Th. & S. 2.30 |

## Vaudeville

| | | | | | |
|---|---|---|---|---|---|
| **Vaudeville** | Harry Carroll, Sylvia Clark | *Music revue, songs and patter* | Colonial | Bway & 62nd | Eve. 8.00 Mat. daily 2.00 |
| **Vaudeville** | Mosconi Bros., Victor Moore, Lambert & Ball | *Dancing, Sketch, Popular Songs* | Palace | Bway & 47th | Eve. 8.00 Mat. daily 2.00 |
| **Vaudeville** | Belle Baker, Clark & Bergman, Lady Tsen Mei | *Songs, song production, songs* | Riverside | Bway & 96th | Eve. 8.00 Mat. daily 2.00 |

## Motion Pictures

| | | | | | |
|---|---|---|---|---|---|
| The Courage of Marge O'Doone | All-star Cast | *Romantic drama* | Capitol | Bway & 50th | 1 P. M. to 11 P. M. |
| The Sin That Was His | William Faversham | *Problem Drama* | Strand | Bway & 47th | 1 P. M. to 11 P. M. |
| Humoresque | Vera Gordon, Alma Rubens | *Drama of Jewish Life* | Criterion | Bway & 44th | 1 P. M. to 11 P. M. |
| The Return of Tarzan | Elmo Lincoln | *Man-ape story* | Broadway | Bway & 41st | 1 P. M. to 11 P. M. |
| Thou Art the Man | Robert Warwick | *Melodramatic comedy* | Rialto | Bway & 42d | 1 P. M. to 11 P. M. |
| Why Change Your Wife | Gloria Swanson, Thomas Meighan | *Problem play* | Rivoli | Bway & 49th | 1 P. M. to 11 P. M. |

# STAGE NEWS OF THE WEEK

## EQUITY DEBATE SCHEDULED FOR NEXT SUNDAY AFTERNOON

### Presidential Candidates to Oratorically Define Platforms

UNLESS present plans go awry, the proposed debate between Wilton Lackaye, the independent candidate, and John Emerson, heading what is termed "the regular ticket," who are nominated by factions of the Actors' Equity Association for president of that organization, will take place next Sunday afternoon in the Hotel Astor. Within the past fortnight the battle between Messrs. Lackaye and Emerson has gone through a channel of much talk, charges and statements, with each man expected to outline his candidacy thoroughly in the open debate next Sunday.

Francis Wilson, the present head of the Equity, is to act as chairman and both Mr. Lackaye and Mr. Emerson will be allowed two advisors on the platform. No member may speak; and only members in good standing and accredited members of the press will be admitted.

Among late developments to help the Emerson candidacy has been the withdrawal by Constance Farber, one of the Lackaye's adherents, from the Lackaye ticket. Ethel Barrymore sent a signed statement to the Equity headquarters that she is not endorsing the Lackaye ticket but "is heart and soul for the regular ticket." From Marjorie Rambeau Dillman went a notification to the Equity that her consent has not been given to anyone for her name to be placed on any other ticket than the one headed by John Emerson.

Meanwhile both sides are lining up for the final battle, with the debate to put the entire wheels into motion and bring about a showdown on the part of both candidates.

The outside world is taking more than passing interest in the fight through the methods employed by the different factions.

### Selwyns to Build Theater in London

Edgar Selwyn will set sail for England aboard the Adriatic next Saturday to conclude arrangements for the building of a theater in London. This playhouse, negotiations for the site of which have been under way for some time now, will be devoted exclusively to Selwyn attractions in the British metropolis.

Accompanying Mr. Selwyn on the trip to England will be Gilbert Miller, in association with whom he will shortly present "Wedding Bells" in London. Later Mr. Selwyn will pay a visit to Madrid to attend to final arrangements for a group of Spanish plays for which he has contracted.

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### Mitzi Marries Leading Man

Mitzi Hajos, the musical comedy star, who has just returned from a tour of the country in "Head Over Heels," was married at White Plains last Friday to Boyd Marshall, who played the leading male role in her company. Miss Hajos formerly was star in "Sari." She has been living in the Gedney Farm Hotel. The couple obtained the license from City Clerk Carpenter and were married in the law office of Maurice Zuckert by City Judge Stephen Holden.

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### Second Village Follies

Contracts have been signed whereby John Murray Anderson, who produced and staged the Greenwich Village Follies and "What's in a Name," is engaged to produce the second edition of the Greenwich Village Follies. Mr. Anderson began casting last Friday.

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### "High and Dry" Ends Tour

William Moore Patch, producer with Edgar MacGregor of "The Sweetheart Shop," has closed the spring tour of "High and Dry," which he sent to Atlantic City and several other cities for a preliminary try-out.

### Pemberton to Produce

Brock Pemberton is no longer connected with the management of the Plymouth Theater. He has resigned, explaining that he is going to make productions on his own account.

### "Buzzing Around" New Revue

To present revues and travesties of the intimate nature, "Will Morrissey's Comiques" has been organized as a permanent institution, and the first offering will be "Buzzing Around." The cast will include in addition to Mr. Morrissey, Elizabeth Brice, Lydia Barry, Walter Wilson, Ray Eleanor Ball, Ernest F. Young, Jeanette Tornour, Masters and Kraft, and others. Mr. Morrissey has written the music for "Buzzing Around," and is responsible with Edward Madden for the book and lyrics. The Bijou Theater in all likelihood will be the home of this new group of entertainers.

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### Klaw Opens Offices

Marc Klaw, Inc., opens new offices at 1451 Broadway this week, and starts work immediately on the firm's new theater in West Forty-fifth street, under the supervision of Joseph and Alonzo Klaw. Marc Klaw starts for Europe next week, to look at French and Viennese comic operas and to see some Scandinavian dramas.

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### In "Jimmy Alias James"

In the cast of Edward Locke's "Jimmy Alias James," which will soon be tried out, will be Mr. Locke, Minna Gale Haynes, Auriol Lee, Hubert Druce and others.

## FIVE YEARS AGO TODAY

**De Wolf Hopper Revives Gilbert and Sullivan's "Trial by Jury" and "The Sorcerer" at the Forty-Eighth Street Theater.**

**Arnold Daly Produces Revival of Shaw's "Candida" at the Garrick Theater.**

**Ina Claire Makes Her Screen Debut in Lasky's "The Wild Goose Chase."**

**"Under Fire" by Roi Cooper Megrue Produced by the Selwyns at Atlantic City.**

**World Releases Film Version of "The Boss" with Alice Brady and Holbrook Blinn Featured.**

### New Play for Irene Day

J. L. Sacks, of the Empire Theater, London, announces that Andre de Croisset, the popular French composer, has been commissioned to write the music for a production starring Edith Day following the London run of "Irene." It is expected that after a run of the new piece on the continent it will be brought to America with Miss Day.

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### Cast of "The Cave Girl"

"The Cave Girl," the new Middleton-Bolton comedy which F. Ray Comstock put into rehearsal last Monday, has in its cast Robert McWade, Leslie Palmer, Saxon Kling, Arthur Barry, Franklyn Hanna, Louis Spaulding, Brandon Peters, Madeline Marshall and Eleanor Gordon.

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### Special Performance at Garrick

A special production of "Nightshade," a new play, will be made by Henry Stillman at the Garrick Theater under the auspices of the Theater Guild, on Monday, Tuesday, Wednesday and Friday afternoons, June 7, 8, 9 and 11.

### New Play by Moffat Coming

William Morris has acquired the American and Canadian rights to "Don't Tell," the new play by Graham Moffat, author of "Bunty Pulls the Strings." He will present the play in New York during the last week in August. When "Don't Tell" is played in America Mrs. Moffat and her daughter, who are in the English company, will be in the cast.

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### Change Play Title

The new comedy by Porter Emerson Browne which has borne the title of "The Bandit" has been rechristened "Borderland." This change was made because of the discovery that a vaudeville playlet has been for some time carrying "The Bandit" as a title. William Harris, Jr., will produce "Borderland" in a nearby city next month.

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### "Passing Show" for Chicago

"The Passing Show of 1919," which ends its run at the Winter Garden in two weeks, will go to the Garrick Theater in Chicago for a Summer engagement.

## IS THAT SO!

*Vivienne Segal*, the singing comedienne, has been engaged for an important role in the new "Ziegfeld Follies."

*Steward Baird* will be in the cast of "Cinderella on Broadway."

*Sidney Blackmer* has written a song called *Not So Long Ago*.

*Colin O'More*, of "Lassie," gave a song recital at Aeolian Hall last Tuesday.

*George Leonard*, well known in vaudeville, has been engaged for "Betty Be Good" at the Casino.

*Cecil Lean* left for his farm at Sunapee Falls, N. H., after "Look Who's Here" closed Saturday.

*Inez Regan*, rated as a beauty out West, made her Broadway debut in "An Innocent Idea" at the Fulton Tuesday.

*E. H. Sothern* and *Julia Marlowe* will sail for England on May 29.

*Ted Lewis* and his jazz-band are the biggest kind of a hit with the Greenwich Village Follies at the Studebaker Theater in Chicago. Critics have given *Lewis* excellent notices.

*Gladys Unger*, author of "Love Watches," "Inconstant George," "Betty" and other plays, was married to Kai Ardashir, on May 24, in London, a Persian who has spent most of his life in England.

*Carl Randall* will be in the cast of the Ziegfeld "Follies."

*James Rennie* has been engaged by Wagenhals and Kemper on a contract covering two years. His first assignment will be one of the principal characters in a play now being adapted from the French by Avery Hopwood.

*Edythe Baker*, nineteen-year-old Kansas City pianist, has been signed by F. Ziegfeld, Jr., for the Midnight Frolics, and appeared atop the New Amsterdam Theater for the first time last Monday night.

*Jack McGowan* of "Mary," and *Eleanor Sinclair* of the "Oui, Madame" company filed their marriage intentions at the City Hall, Boston, last week.

*Blanche Yurka* has gone to Indianapolis, having been engaged by Stuart Walker for his fourth summer of repertory. Her first appearance will be in the leading role in a comedy by the late Harry James Smith, entitled "Two Kisses." She will return to Broadway early in August, opening in a new play adapted from the French.

*Mable Grete*, the toe dancer, who recently returned from England, has joined the cast of "Honey Girl."

*Eva Vondelier*, the singing and dancing soubrette, one of the biggest hits over at Greeley's Cabaret, Newark, New Jersey, is featuring *Jazz Baby* and *Rose from Washington Square*. *Miss Vondelier*, has been signed up by one of the Broadway producers for next season.

*Janet Martine*, known in vaudeville as "Janet of France," sailed last week on the Leopoldina for a three months' visit in Paris, with her parents, whom she has not seen in five years.

# STAGE NEWS OF THE WEEK

## REPORTED BELASCO SCOUTED LONDON FOR PLAYING TALENT

### Story Going the Rounds That Famous Producer Is Preparing for "Shortage"

WILL there be a shortage of actors next season? Has the motion picture industry corralled all of the youthful prodigies of the stage? Where are all the juveniles of yesteryear? Atop of these questions is it true that David Belasco scouted for playing talent while in Europe recently? Whether these questions will be answered remains to be seen, but the story is flying the Rialto that Mr. Belasco looked over Europe's stage hopefuls with a view of importing the best for usage in some of the new shows that he had under consideration.

One cannot deny that America has thespians of all rank and hue, but again the pictures have the majority of them under contract and what are footloose are demanding such big salaries that producers are holding up their casting hands aghast.

While no announcement is forthcoming from the Belasco offices to the effect that he has signed up London players for American engagements it would not be at all surprising if he has options upon English juveniles and the like to fill any breaches that may result through a "shortage" that may come next season.

### Winchell Smith Back

Winchell Smith is back in the producing game and has reunited with John Golden, his former partner. It was Smith & Golden that gave the stage such successes as "Turn To the Right" and "Lightnin'" and then parted business ways. Smith went to California and wrote screen stories while Golden continued the producing end. The new affiliation is for the sole purpose of producing photoplays. Golden has a new show, "The Wheel" which he will produce alone. Smith wrote the play.

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### Mike Donlin Back

Mike Donlin, who has been on tour with "Turn To the Right" all season, is to remain on the stage and has several offers from New York producers for next season. In Pittsburgh the other night, Mike received an ovation when he walked upon the stage, the New York National League baseball team being there in a body to watch Donlin act. Mike's stage work surprised them and he received applause at the close of the act.

* * *

### Drew Post Plants Tree

More than 300 members of the S. Rankin Drew Post, No. 340 American Legion, in full uniform, held special doings in Central Park Sunday when the official reception of the Post Colors formed a part of the ceremony. After the doings the Legion planted a tree in the Mall in the memory of S. Rankin Drew, the young actor son of the late Sidney Drew.

* * *

### Tinney Show Closing

The Frank Tinney show, "Some Time," direction of Arthur Hammerstein, is closing its tour this week in Detroit. Tinney expects to spend the summer at his Freeport home and look after the presidency of the Light's Club. Tinney is under contract to star in a new show for Hammerstein next season.

* * *

### Rock Show Opens July 5

Arrangements are under way for the new William Rock Revue to open at the Cohan Theater July 5, unless other plans are made. Louis Weslyn is writing the lyrics for the Rock show while special music will be composed by Leon Rosebrook.

### MoreShakespeareNextSeason

E. H. Sothern and Julia Marlowe will add five more Shakespearean dramas to their repertoire. The plays in which they will appear together, in addition to "Hamlet," "Twelfth Night" and "The Taming of the Shrew," will be "Macbeth," "Romeo and Juliet," "The Merchant of Venice," "As You Like It" and "Much Ado About Nothing."

### Harris Wins Suit Over Use of Name "Abraham Lincoln"

William Harris, Jr., who controls the producing rights for the United States and Canada of John Drinkwater's "Abraham Lincoln," has won a sweeping victory in a Federal action brought by him in Chicago to protect the title, "Abraham Lincoln," as applied to a play, motion picture, or dramatic composition. He has won a permanent injunction restraining Ralph T. Kettering, who was defendant in the suit, from using this title. Mr. Kettering, who has been publicity representative for Jones, Linick and Schaefer in Chicago, produced his play in Chicago, sent it on tour of the one-night stands, and released it for stock companies. Because of his advertising this play as "Abraham Lincoln," Mr. Harris brought suit.

* * *

### Eddie Leonard's New Play

"Sprees and Knees of 1920" is the title of Eddie Leonard's new medium for next season. It is in the form of a revue, and Alex Sullivan, journalist and songwriter all at once, is writing the book and lyrics.

Leonard paid John Cort $5,000 for his release from "Roly Boly Eyes" for next season. Hobert Law, the scenic artist, is to be the producer.

## TWENTY YEARS AGO TODAY

**Mary Mannering Announces Intention to Star in Dramatization of Paul Leicester Ford's "Janice Meredith."**

**Sousa's Band Proves Great Success at the Paris Exposition.**

**"Hearts Are Trumps" Is Produced at McVickers' Theater in Chicago.**

**Julia Marlowe Accepts Play Called "The Awakening" by Harriett Ford and Beatrice DeMille for Production in the Fall.**

**George Broadhurst Completes "The House that Jack Built" for Thomas A. Wise and Annie Yeamans.**

### Musical Festival in Macon

A Chautauqua Music Festival was held in Macon, Ga., in the New City Auditorium, for ten days. The program included Giovanni Martinelli, Marie Rappold, Jose Mardones, Maria Barrientos, Mischa Levitzki, Frieda Hempel Concert Co., Frieda Hempel, soprano; Conrand V. Bos, pianist; August Rodeman, flutist; Louise Homer, Mischa Elman, Russian Symphony Orchestra; Florence Macbeth, Rosa Raisa, Luisa Tetrazzini.

Capacity houses each night, and the Auditorium seats 3,000 people. The greatest hit of the season was Mischa Levitzki, pianist, who responded to fourteen encores, and an ovation was extended to him as no other has ever received here.

This is the fourth season of the Musical Festival in Macon. People attended from Alabama, Florida and South Carolina.

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### The Coburns Sail

Bert Feldman, the well-known London music man, head of Feldman's songs, returned to London this week after a pleasant business and pleasure trip to New York. On the same boat were the Coburns, who will spend most of the summer in London.

### Going to Norway

Fred E. LeComte, of the producing firm of LeComte & Flesher, who last season made considerable money on the tour of "My Sunshine Girl," was in New York this week attending to some bookings for his show for next season, prior to sailing next Tuesday for Norway for a summer visit.

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### Gladys Stockton in Stock

Gladys Stockton, a sister of Edith Stockton, the picture star, is making a big hit in the summer musical productions at the Jacques Theater, Waterbury, Conn., where she is playing "second leads." When the company recently produced "The Telephone Girl," Miss Stockton was cast for the leading role.

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### Shubert-Loew's Pittsburgh House

The Victoria, Pittsburgh, which has been housing American Association burlesque shows, has been acquired by the Shubert-Loew interests and is announced as being lined up for one of the spokes in the proposed Shubert-Loew "big time" vaudeville circuit.

## "AN INNOCENT IDEA"

### Broad Farce of Bedroom Stamp Comes to the Fulton

Farce in 3 acts, by Martin Brown. Staged by Max Figman. Gowns by Clary. Produced by Charles Emerson Cook at the Fulton Theater, May 25.

| | |
|---|---|
| Henry Bird | Robert Emmet Keane |
| Ernest Geer | Russell Fillmore |
| Philomena Rose | Miriam Doyle |
| Myrtilla Marne | Helen Barnes |
| Lily Bell | Antoinette Walker |
| Fannie Wing | Claire Whitney |
| Mrs. Lord | Edna Archer Crawford |
| Mrs. Case | Florence Gerald |
| Fannie Fish | Rose Mintz |
| Chambermaid | Amy Ongley |
| Mrs. Coyle | Sadie Duff |
| Mrs. Lee | Elizabeth Alexander |
| Mrs. Turk | Renee Johnson |
| Henderson Wing | Loral Lake |
| Hector Home | Harold Howard |
| Waiter | Arthur Villars |
| Bellboy | Teddy Hart |

The most amazing contribution to the silly season arrived at the Fulton last Tuesday night in "An Innocent Idea." Once you proceed upon the rather questionable premise that the silly season is really here, you will accept the play for what it is worth. You will disregard its preposterousness, its utter unreasonableness, and get down to the business at hand which is listening most attentively to jokes of double meaning, viewing suggestive situations, and sounding genuinely hilarious laughter at some extravagant turn of events.

The acting was of a rapid fire pace. It had to be. Any other would have made the general silliness of the thing too outrageous altogether. The idea of the title revolves about a timid playwright who is attempting to rewrite his failure into a success in his hotel in the City of Bedroom Furniture in Michigan. Complications pile up fast when the promiscuous friend who is running for president of the bed manufacturers' association sets up intrenchments in his room.

The playwright is inspired to make his friend a moral man so that he will win the election and intends to keep him locked in his room until after the votes are counted. But he has reckoned without certain feminine members of a theatrical troup, an indiscreet wife, the raucous-voiced and Gargantuan house detective, the blundering chambermaid and various other impediments to peace and quiet.

As a consequence the moral man has a difficult time trying to be respectable. At times the farce gives the impression that it is a burlesque of the bedroom farces that have cluttered up the stage for the past few seasons. Then again there is the impression that the author has no intention of burlesque at all but is adding to the crop of bedroom plays with, perhaps, the frankest sample yet.

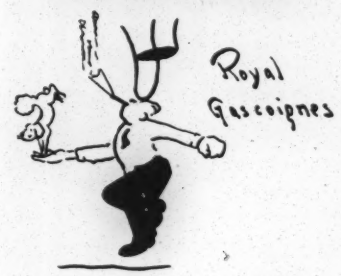
*Robert Emmet Keane* was buoyant and appropriately aggressive in the part of the immoral man. He suggested a delegate at any convention, be it political, industrial or merely Elk. *Claire Whitney* was very attractive. She was one of the sparkling lights of the performance. *Antoinette Walker* and *Helen Barnes* played two actresses in colorful fashion. *Russell Fillmore* was the distracted playwright to the life. *Miriam Doyle* made a winsome newspaper reporter. *Amy Ongley* was vastly amusing as the chambermaid, and *Edna Archer Crawford* contributed a rugged sketch of a house detective. LOUIS R. REID.

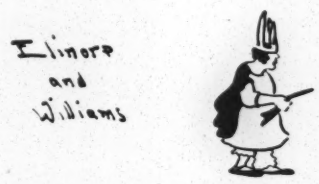
*BERT ERROLL*

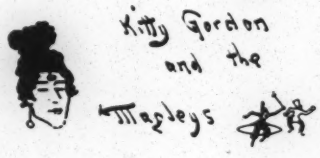
*The English impersonator whose singing of Jerome Remick's "Venetian Moon" has captured American vaudeville audiences*

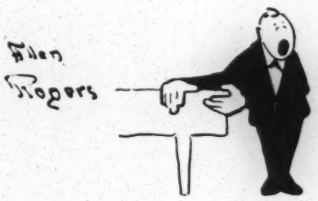
# AT THE BIG VAUDEVILLE HOUSES

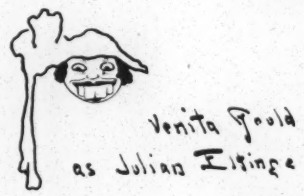
## Palace.

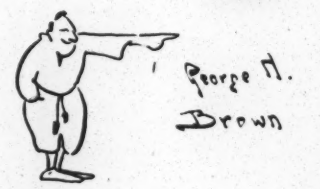







By Ed Randall.

## Palace Bill Consists of Old Favorites—Rooney and Bent Head Good Bill at the Colonial—Lee Kids are Headliners at the Alhambra

### MANY FAVORITES AT THE PALACE

#### Friedland, Elinore and Williams and Kitty Gordon on Program

The program was opened at the Palace Theater by *Royal Gascoignes* in an unusual juggling turn with knives, forks, vegetables, dogs, furniture, cigars and paper. There is only one dog in the act who enters the juggling part, but she well deserves being separately programed. The act won unstinted approval.

*Libonati* ran out of the wings and overtook a xylophone that was unable to dodge him. *Libonati* is one the few men able to extract really sweet music from such an instrument and as an encore, played Swanee. Unfortunately with an accompaniment by the orchestra only part way.

*Anatol Friedland* presented a little act called *Musicland* with a proper setting of expensive drapery. The largest share of the applause was given to *Emilie Fitzgerald* for the speed and grace of her dancing.

*Kate Elinore* and *Sam Williams* have a little two-act with a title written by *James Madison, A Reel of Real Fun*. The character of the comedy purveyed in this turn is not such as would tend to elevate the stage. The act won slightly better at the Palace than last week at the Riverside.

*Kitty Gordon* in order to make sure that there is no mistake in the minds of the onlooker, wears a sort of title in the program, namely ("Herself") Her gowns are gorgeous examples fitted for the cover designs of Vanity Fair and she is ably assisted in the turn by *Guy* and *Pearl Magley* in an exquisite dance.

*Allen Rogers* gave fifteen minutes of concert that was so vociferously applauded that as an encore he sang the Spring Ballad by *Silvio Hein* called *In Apple Blossom Time* with the composer at the piano.

*Venita Gould* gave a series of impersonations and impressions including *Sam Bernard, Al Jolson, Bert Williams* and two Chinese characterizations of *Fay Bainter* and *Lenore Ulric*, the latter in a very realistic husband-strangling scene.

This gave an opportunity for *Jack Wilson* who appeared next to crack a lot of jokes in his act called "The Surprise."

*George N. Brown* closed the bill with an ingenious combination of comedy and novelty called "Pedestrianism." RANDALL.

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### EVERY ACT GOOD AT THE COLONIAL

#### Rooney and Bent and Jimmie Lucas Head Bill

A bill which has no weak spots from beginning to end is offered to the patrons of the Colonial this week, with those perennial favorites *Pat Rooney* and *Marion Bent* as the main features. Carleton Hoagland has supplied them with a sumptuous act consisting of several scenes and a group of unusually clever supporting artists. The dancing of *Mlle. Marguerite* and *Frank Gill* is of especial merit, and the *Vincent Lopez* jazz band ranks with the very best of its kind. It is one of the few jazz aggregations that specializes in melody rather than noise. Of course *Pat Rooney's* dancing is the principal feature, as it will always be in any act in which the agile Irishman appears.

The *Van Cellos* open the show with their unusual foot juggling act, an act that is full of comedy as well as skill. *Dotson*, the colored dancer, received a hand on his entrance Monday afternoon and a storm of applause at the close of his turn. He is a hard worker and not only holds up number two spot satisfactorily, but scores a pronounced hit in that position.

*Claire Vincent* and company next offer a comedy playlet entitled "No Trespassing." The principal point of amusement is *Miss Vincent's* exuberant humor. She seems to be having a good time all the time she is on the stage, and that sort of thing is infectious. *Jimmie Lucas* follows. Assisted by *Francine* and others, he is one of the brightest spots on the bill—a little rough in spots perhaps, but funny in spite of everything. *Cuba*, as sung by an inebriate in an upper box, is a sure fire hit.

*Lew Brice* was billed to follow, but *Bradley and Ardine* were substituted and nobody was disappointed. With a series of well executed dances and an exceptionally good musician officiating at the piano, the act makes fine entertainment.

After intermission, *J. C. Nugent* started things going again with his monologue. He has a quiet line of talk which draws laughter without provoking anything like hilarity, and in common with many other monologists spends a superfluous length of time on the Eighteenth Amendment.

The *Rooney and Bent* revue, "Rings of Smoke" follows, and in closing the bill *Davis and Pelle* offer some novel equilibristic feats. They are rather up against it at the end of such a long bill, and with an act like "Rings of Smoke" just preceeding them, but their act is well worth waiting for, and the half a house that did wait Monday afternoon seemed to feel amply rewarded. MARTIN.

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### MANY NOVELTIES AT THE ALHAMBRA

#### Lee Kids and Jimmy Barry "Corner" Applause at Uptown House

As little *Jane Lee* remarked, while acknowledging one of many curtain calls, on behalf of herself and diminutive sister, "size don't count, so long as you deliver the goods." Delivering the goods is the *Lee* youngsters' specialty. They not only made things lively for the audience, but they teased *William Phinney*, "The New Director" of their studio scene into a state of perspiration and vocal hoarseness, to which the audience largely contributed by urging the precocious little Lees on with continuous applause.

The bill was opened by *Mr.* and *Mrs. Gordon Wilde*, "Premiere Shadowists," assisted by *Miss Connie Wilde*, with a very novel exhibition of hand-shadow skill, throwing upon a white screen silhouettes of animals and character studies, which were made realistic by the very clever vocal work of *Mr.* and *Mrs. Wilde*.

*Tuck and Claire* contributed another novelty in the form of "An Acrobatic Innovation," which proved to be a remarkable demonstration of contortion skill. Seldom, if ever, has a contortionist "contortioned" with such smiling ease as that displayed by the member of the team who appeared to have no backbone, or bones of any kind, in fact, except when he walked on and off the stage.

*Mr.* and *Mrs. Jimmie Barry*, presenting "The Rube," a stage door skit, written by *Jimmie Barry* himself, were cordially received by the audience, which seemed reluctant to have them leave the stage. *Mr. Barry* gave a side-splitting imitation of a rube stage door Johnnie, who lavishes carnations, peanuts and molasses kisses upon the lady star of a road show, and then takes them all back when he discovers that his admiration is not returned.

*Anna Chandler*, singing comedienne, with *Sydney Landfield* at the piano, sang original vampire and "shimmy" songs that "took down the house." Judging from the number of curtain calls *Miss Chandler* received, she has many friends in Harlem.

*Harry Puck*, "Song Individualist," opened the after-intermission half of the program with some of his own songs. Not only is this breezy musician good to look upon, but his clear enunciation is most refreshing to the ear.

*Victor Moore* capered through a revival of the back stage satire, "Change Your Act or Back to the Woods," assisted by a well-selected company. *Mr. Moore* has improved the act within the last two weeks, and as a consequence it is going at a more lively pace and getting more applause.

*Gus Edwards'* "Demi-Tasse Song Revue" proved to be a tuneful medley of *Mr. Edwards'* past song successes, set off by two very attractive girls, *Misses Hazel* and *Alice Furness*. *Master Vincent O'Donnell*, "The Kid MacCormack," contributed largely to the success of the Revue, and quickly endeared himself to the audience with his boyish smile and sweet voice.

*Monroe and Grant*, in "Bounce Inn," bounced the evening's entertainment to a novel close, with a clown-like exhibition of acrobatic "bouncing." ELITA.

## STRONG PROGRAM AT RIVERSIDE

### Gordon and Ford Win Comedy Honors—Harry Carroll on Bill

The intrepid Castillian *Samayoa*, billed as the "Spanish Aerial Wonder," sways over the audience upside down in the most astonishing fashion. *Espe and Dutton* are also strong gentlemen, top-mounting and understanding with the greatest ease and aplomb, varying their routine by deftly juggling frightfully heavy objects of artillery, and stepping about in a soft shoe dance. Unfortunately, they allow an exchange of patter that should be abolished instanter. The humor of it is abysmally low and the act would improve by throwing it out.

*Jason and Haig* return with their exquisite little "Book of Vaudeville," ably presented and attractively costumed. "The Fall of Eve" is a sketch acted on full stage, with pseudo-studio interior trimmings. The cast is poor in its rendition of the denouement as well as the action ahead of it, and the two authors evidently use battle-axes where others would have rapiers.

*Ethel MacDonough* gives a rather pleasant little one act in two. It has a title, "Milady's Busy Day," and *Miss MacDonough* gives three splendid songs and wears three dashing frocks, one after the other, shifting in the manner superbly illustrated in the column hard by.

*Burt Gordon* and *Gene Ford* also have a title for their song and word bandying act, "Recital Classique." It is a good name. *Gordon* and *Ford* are among the best comedians that have visited the Riverside in some time. One is a Yiddish boy with a real sense of the ridiculous, and his partner, and foil for his quips, is an extremely handsome lady in a beautiful evening gown and with a voice better than some of the widely heralded stars of songland.

*Harry Carroll* and his *Company*, with "Varieties of 1920," repeats the excellent impression that he has given at the Palace and Alhambra, only more so. *Harry Miller* is a master of his dancing shoes, and has a personality almost as winning in its way as Carroll's. *Grace Fisher* easily fills the place of chief song lady, and the *Misses Higgins* and *Bates* and the half dozen girls of the chorus trip around the stage in an altogether charming way. The *Four Readings* closed. Very strong. RANDALL.

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### New Face in Music Row

John Howard, the well-known saxophone player, has become a composer and is now writing some new melodies for a New York publishing house. In addition to writing melodies, Howard is under contract with Mike Markell and Lieut. Harold Stern and is reported drawing down unusually heavy pay for his saxophone work.

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### Hussey in Doubt

Jimmy Hussey is still considering G. M. Anderson's offer to join his "Frivolities of 1920" as principal comedian, replacing Henry Lewis who is returning to vaudeville. Hussey was to have joined last week in Detroit but came on to New York instead, conferring with his vaudeville bookers.

## SANTLEY'S REVUE TOPS ROYAL BILL

### Solly Ward Scores Tremendous Comedy Hit

Everybody in the Bronx is flocking to the Royal Theater this week to see the artistic and classy act presented by *Joseph Santley* and *Ivy Sawyer* and business started off to capacity both Monday afternoon and night. This splendid revue is in tiptop shape and ran smoothly and entertainingly, with both *Santley* and Miss *Sawyer* scoring individual hits. This act runs like a happy family, with the supporting players working in decided harmony.

While the *Santley-Sawyer* offering headlined the bill and is proving a big box-office attraction, the comedy cleanup went to *Solly Ward and Company*. This act seemed to run much faster and neater than on previous appearances in the local houses and a solid laughing success was registered. Some of Solly's Bronx admirers were on hand to give him a welcome to vaudeville but despite their greeting the house rocked with laughter from pit to dome. And Solly, in acknowledging the tumultuous applause that continued when the act had finished made a speech that was sincere and genuine.

Perhaps Solly grabbed the most laughter but little *Miss Juliet* in the third position also garnered enough applause to distribute to several full bills, the house demanding imitation after imitation until we thought the woman would drop from fatigue. But she's a generous entertainer and not one bit afraid of work and encores. She offered one person after another and added a new dialogue "bit" between *Sam Bernard, Louis Mann* and *Irene Bordoni*, singing the *Napoleon* and *If You Care For Me* numbers from the "As You Were" show and aped *Belle Baker* closing her hit with *Grace LaRue*.

The show started with *Barbette*, a man who uses feminine disguise in offering an aerial routine that was most effective. *Barbette* fooled many in the audience.

*Lou Reed* and *Al. Tucker* fiddled interestingly, entertainingly and amusingly, with the men not doing much with topical medleys and which could be worked in capitally at the finale. After *Miss Juliet* appeared the artistic offering of *Maria Lo* and models, the *Lo* act framing some mighty pretty stage pictures that were applauded and which dressed the stage handsomely. Three women effect different poses after the colorful arrangement of noted painters.

The *Solly Ward* act closed the first part. *Marion Murray* is certainly a great side wheeler for *Ward's* comedy style. *Murphy and Josephine* furnished the comedy byplay for the second part, opening that section and holding the spot nicely.

The *Santley-Sawyer* held the audience riveted to its seats, with the applause of the sort that demonstrated just how much the uptowners appreciated such an elaborate and handsomely staged and expensively gowned offering.

The *Donald Sisters*, with a nice routine of hand-balancing feats, closed the show. MARK.

**NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE**

| | |
|---|---|
| Chicky Coo<br>What's The Good Of Consolation? | Briscoe and Rauh |
| Oh By Jingo | Rae Samuels |
| My Family's Gone Jazz Mad | Anna Chandler |

## BUSHWICK BILL

### Bert Erroll and Sylvia Clark Are Main Features

*Davigneau's* Celestials open with an act of piano playing, dancing and singing. The piano playing was exceptionally good. *Jack Lavier* with his flying trapese on which he did more joking than stunts, went over well.

*Santos and Hays*, in "The Health Hunters," proved a big hit. They were recalled several times, and their antics brought forth much laughter. One big fat girl and one small thin one made some combination!

*Bert Erroll*, who is here for two weeks, sang songs and acted much like a lady to the immense joy of those who knew him, and the questioning looks of those who did not. *Timberg and Darling* have a classy little act in which they dance, play violins and sing, doing all well. They were recalled a number of times.

*Arthur Whitelaw*, the Irish chatter box, came forth with some good jokes, a number of stories, and a few songs. His act was also given a good hand. *George Kelly*, in "The Flattering Word," was great. His acting is very fine, and the story which he wrote is interesting.

*Sylvia Clark*, the glad girl, doing clownish things and singing clownish songs, brought a great deal of cheer to the program. *Stewart and Downing*, in "An Artistic Treat,' closed a well-balanced show.

HUSTED.

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### Emma Carus Will Try the "Legit" Next Season

Emma Carus will take a flyer in the "Legit" next season, playing an Irish Pollyanna who finds happiness at every turn of the road and a little bit of good in everyone.

Seated in her dressing room, she said, "I really want to take a whirl at the legitimate. Not that I want to try any 'knock them dead' tactics, but just because I like it. Can you imagine anyone raving over my good looks? They don't even intimate that when I haven't any make-up on and I am sure they won't when I appear as just an old-fashioned Irish woman 'substantially built.' Anyway I am not looking for a fairy prince. I found him years ago, when he gave me a hand full of merry-go-round tickets when I was a youngster, after I had spent my last nickel for a ride."

The avidity for merry-go-rounds has clung to Miss Carus. Recently as she passed a place where a carnival company had pitched their tents, she heard the sound of a piano and quickly followed the direction of the sound. A circle of vari-colored horses was charging in formation. Timidly the manager anxiously inquired, "Don't you think you had better ride in one of the boats, instead of that horse?" But the horse was plunging through space, carrying the two hundred pounds of future Pollyanna.

OH BOY! HAVE YOU MET HER?

# "GINGHAM GIRL"

FOX TROT BALLAD

Thanks to the publisher who offered $20,000 for her

She has another one of those haunting melodies like "Mammy O'Mine"

THE CREAM OF THE PROFESSION IS RAVING 'BOUT HER

EVERY ORCHESTRA LEADER SHOULD MEET HER

Full Orch. 35 Cts. Small Orch. 25 Cts.

She is waiting to meet you at my studio—strangers—

Composer of:
"MAMMY O'MINE"
"WONDERFUL PAL"
"Don't Cry, Little Girl, Don't Cry"

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Will Be Ready Soon:
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A SEMI-HIGH CLASS BALLAD
Ask To Hear It When You Call

MARIE CAHILL'S SENSATIONAL SUCCESS

# "IT'S RIGHT HERE FOR YOU"

(IF YOU DON'T GET IT 'TAIN'T NO FAULT O' MINE)

AT KEITH'S 81st ST. THEATRE, NEW YORK, THIS WEEK

THE GREATEST SONG FOR LAUGHS IN YEARS

IS IT A "BLUES"—YES! IS IT A "JAZZ"—YES!

AND IT'S RIGHT HERE FOR YOU

(IF YOU DON'T GET IT 'TAIN'T NO FAULT O' MINE)

PERRY BRADFORD, MUSIC PUBLISHER SUITE 502 { 1547 BROADWAY GAIETY THEATRE BLDG. NEW YORK CITY

## DIVERSIFIED BILL AT THE 81ST STREET

### Show Has Plenty of Comedy to Help It Score

Business at the 81st Street Theater isn't at all bad when one considers the weather is at last breaking its winter shell and making it pleasanter for afternoon strolls and baseball games and the nights more conducive to auto rides and the like. The show this week is giving immense satisfaction, with a play of comedy that is being well received.

*Marie Cahill* tops the vaudeville section while the picture honors go to *Violet Heming*, who is seen to advantage in "The Cost" (Paramount-Artcraft).

*Miss Cahill* received applause upon her appearance and she was a big hit, both her monologue and songs going over well. *Miss Cahill* is assisted at the piano by *Maree Cook*. *Miss Cahill* appeared in splendid voice and also looked unusually well, being attractively attired in pink.

What a comedy wallop *the Stantons* were, with *Val* and *Ernie* working hard to please and registering an unqualified hit. *The Stantons* are bully entertainers and have an act that is away from the stereotyped path of "two men" acts. The boys were called back for encores at the Tuesday matinee and when such a call is made no further proof is needed that a hit is being scored.

*Anderson and Yvel* gave the show a flying start in the opening position, while *Florence Hobson* and *Eileen Beatty* sang their way into big favor, the women displaying excellent voices.

A distinct feature and a hit of unusual proportions was registered by *Olive Briscoe* and *Al. Rauh*, with a dash of comedy that enlivened their splendid singing turn. Both *Miss Briscoe* and *Mr. Rauh* have finely trained voices that are both musical and harmonious. Their duets are especially well rendered, with their 81st impression of the best.

Following the hit by the new *Briscoe-Rauh* combination, *Miss Cahill* offered her pleasing turn.

The audience aplauded the *Stantons* and laughed continually at their jokes and travesty upon English entertainers. The "gozinta" bit was used as an encore and was applauded so enthusiastically that the boys topped off the day with a "double dance."

*Winston's Seals* were in the closing position and held everybody in until the last trick was performed. This is one of the finest animal acts in "big time" vaudeville, *Winston* having five seals that surpass some human acts in point of real intelligence.

MARK.

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### New Theaters for Frisco

Notwithstanding the great number of play houses in San Francisco, $6,000,000 is to be expended shortly in the erection of new theaters. The Junior Orpheum has purchased a site corner Taylor and Market street for about $1,000,000 and the building will cost another million. Loew is to build a new theater on the corner immediately across from the Orpheum, representing about $3,000,000, and a new theater just up the street on Market street to cost another million.

# NEW VAUDEVILLE ACTS

### Olive Briscoe and Al. Rauh Offer Pleasing Act

*Olive Briscoe* and *Al. Rauh* are playing the New York houses and scoring a corking big hit with their splendid voices. While the natural asset of the act is the combined vocal prowess, the turn has a comedy aspect that holds up well on any bill. This week *Miss Briscoe* and *Mr. Rauh* are at the 81st Street Theater where they have been a surefire hit from the opening Monday. *Miss Briscoe* appears first and after doing a mixed "single," talking part of the time and then singing, she is interrupted by *Rauh* who comes on after the fashion of a boob. This is the same type that he offered in a quartette which was billed as "an extra" and which was a big success through *Rauh's* individual work. *Rauh* claims he is a songwriter and a kalsominer, coming to the theater to sell *Miss Briscoe* some of the songs he has written. His first vocal fling is feigned, off key and the audience imagines that *Rauh* may be a comedian but no singer. But he fools them later when he goes into some solo work that establishes him as one of the finest vocalists in vaudeville. *Miss Briscoe* can sing. *Al. Rauh* can sing. Their voices also blend harmoniously and to great advantage. They have some new songs, with that *Chicky Coo* number an undeniable hit. Their song routine is along modern lines, with both voices shown in their fullness and lustre in a series of light topical numbers. The *Briscoe-Rauh* act will make good anywhere at any time.

MARK.

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### Florence Roberts Heads New Sketch With "Eternal Triangle" Theme

As long as there will be life we can expect to have stage and screen stories upon the "eternal triangle" theme. This goes for the fictional phase too. However "the survival of the fittest" will be those bearing some sharp twist, "surprise" or angle that carries dramatic intensity. For the "surprise" fling *Florence Roberts* has percolated into vaudeville with an adapted stage version of a story from John Oliver Hobbs by *Rupert Hughes*, which has been named "Blindfold." In making the vaudeville presentment, *Miss* Roberts unselfishly shares the "billing" and attention with *Fredrik Vogeding*, the program stating that the latter is "from the Royal Theater, Amsterdam, Holland." Throughout *Mr. Vogeding* uses an accent that is undeniably natural, with *Miss Roberts* as the wife, calling him a "big Dutchman." *Miss Roberts* plays Vancy Van der Pool, while *Mr. Vogeding* is her husband, Eric Van der Pool. The other member of the triangle is Jack Cunningham, played by *Bert Leigh*. Mrs. Van der Pool returns home and finds Cunningham there. He had gotten in with her key, which the man says that she purposely dropped so that he would divine her intentions. Mrs. Van der Pool, it appears, had carried on an apparently harmless flirtation with the man at a dance, the purport being to make her big husband jealous. However, Cunningham upsets her plans by declaring that he will not be gotten rid of as easily as she desires and that he will exact his toll in so many kisses. The husband returns. The man hides in another room. Hubby knows there's a man in the house, but doesn't let his wife know. From the very room where Cunningham is secreted Van der Pool decides to get a book to see about a certain phase of its contents. The wife, unable to prevent, asks him to search for the volume, blindfolded. He agrees. Cunningham, in slipping out, brushes into Van der Pool. The wife prevents physical disaster to the visitor and before the curtain falls demonstrates that their married love is as true as when it started, but that the husband must give her more attention, more devotion and most of all more affection.

*Miss Roberts* and *Mr. Vogeding* handle the act superbly and show their thespian skill, but the story lacks the dramatic "kick" that vaudeville exacts from sketches of this type. The failure of the theme to strike harder than it does, is not due to the acting ability of the principals, but more to the necessity of using dialogue that crowds the situations. At the Palace last week the act was well received, but the effect was not what it should be for a cast of the reputation carried by "Blindfold."

MARK.

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## ORPHEUM BILL

### Belle Baker and George Choos Act on Program

*Belle Baker* was heard in a recital of new numbers, specially written for her by *Bert Kalmer* and *Harry Ruby*.

"Under the Apple Tree," presented by George Choos, featuring *John Sully, Ethel Rosevere, Carl Byal* and *Muriel Thomas*. The piece was written by *Darl MacBoyle* and *Walter L. Rosemont*, and is styled, "A Delicious Spread of the Best in Girls, Gowns and Gayety."

*Maude Earl*, assisted by *Harry A. Keenan*, presented a fantastic offering, entitled "The Vocal Verdict." It was written by *Miss Earl* and *Oscar Frederickson*. *Eddie Borden*, assisted by Sir Frederick Courtney, presented an uproarious skit called, "Modern Vodvill."

*Herschel Henlere* and his company offered a hilarious and melodious travesty entitled, "Pianoflage." *Boyonne Whipple* and *Walter Huston* presented their latest surprise called "Shoes."

The *Sterling Trio-Frankie Wilson-Dave Roth* complete this week's bill.

WALKER.

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### Muse's Book in Demand

Will D. Muse, author of "The Hills O' Hope," has written a new book entitled "The House of Love" which has met with an unprecedented sale from the minute it appeared. The Cornhill Company of 2a Park Street, Boston, is publishing the new edition. An American soldier in France once wrote of Muse's work "It just fits into my kit and into my heart." Muse is also the composer of a number of topical song hits.

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### Tombes Still Under Contract

Andrew Tombes, the principal player with "Nothing But Love" which was renamed "June" upon its engagement in Chicago, is still under contract to C. B. Maddock and Max Hart and in all likelihood will again be seen with the show that just closed in Chicago.

## TREASURERS' CLUB HOLDS BIG BENEFIT

### Handsome Sum Realized at Annual Affair

The Thirty-first annual entertainment in aid of the Relief Fund of the Treasurers' Club of America took place at the Hudson Theater, Sunday evening, May 23, and the returns greatly enhanced the Fund's exchequer.

Mrs. Henry B. Harris donated the theater. A lengthy and most satisfactory vaudeville show was given, with Alfred T. Darling, manager of B. F. Keith's Royal Theater, chairman of the entertainment.

Darling happily conceived the idea of having Florence Moore, a former vaudevillian but now an A. H. Woods' star, doing the announcing. She was one of the distinct hits of the night.

Some of the big local shows offered talent and the result was the audience got ten dollars' worth of show for one admission.

The following tendered their stage services: H. Rees, Jimmy Flynn and Donnelly, Ford Sisters, Ray Raymond, Percy Wenrich and Dolly Connelly, Cowan and Joyce, Maude Allen, Frank Hurst, Eddie Borden, Rae Samuels, Joe Daniels, Eva Tanguay, Ed. Wynn, Roscoe Ails, with Ails and Miss Tanguay also doing an act, Six Brown Brothers, Bert Errol, the Lee Kids, Eric Zardo, Santos and Hays, Emma Stevens, Dotson, Val and Ernie Stanton, Leo Carillo, Hershel Henlere, Anna Chandler and Van and Schenck.

The Big City Four, Williams and Wolfus and Maud Muller and Band showed up but were unable to appear, owing to the length of the show.

Carl Williams directed the orchestra while Mark Nelson officiated as stage manager.

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## MANY GOOD ACTS AT NEW BRIGHTON

### Mosconi Brothers and Marie Nordstrom Headline Bill

The New Brighton Theater ushered into the second week of the season with a splendid bill.

The *Mosconi Brothers* (Louis and Charles) appeared in conjunction with their father, sister and younger brothers. The sextette is a unique dancing family. Their specialties embrace every type of terpsichorean endeavor.

*Marie Nordstrom* offered a delightful whimsicality called "Let's Pretend," written by *Frances Nordstrom*, her sister. *Georgie Price*, a protege of *Gus Edwards*, gave clever imitations of various stars. *Joe Morris* and *Flo Campbell* entertained with their comedy skit, "The Aviate-her."

*J. Rosamond Johnson*, "formerly of *Cole and Johnson*," assisted by the *Inimitable Five*, gave some of their latest compositions.

*Harry* and *Denis Du For*, England's brilliant dance specialists, bid au revoir to American audiences, owing to the fact that their contracts in London and Paris have to be fulfilled.

*Harry Holmes* and *Florrie Lavere* gave a rural comedy. *Emile* and *John Nathane*, gymnasts; *Turners*, grotesques, complete this week's bill.

WALKER.

# IN THE SONG SHOPS

BY MARK VANCE

## Aileen Stanley Unearths Song Hit—Hilda Glyder's London Success—Clarence Gaskill Has New Song Hit—Jimmy Morgan's Summer Job

IT remained for a modest, comely miss of the vaudeville stage to pick out a song from at least a hundred numbers that were quietly gathering moss on the shelves of the *J. W. Stern* shops and pin faith to it that now shows every indication of becoming one of the biggest hits the house has ever had. The young woman is *Aileen Stanley* and the number is *The Jazz Band Vampire*. This number saw the light of day in a show entitled "Fifty Fifty," but in its original arrangement was too slow to get anywhere. Now it has been speeded up accordingly and is a number that has been unusually successful as used by *Miss Stanley* in her vaudeville act.

*Miss Stanley* just chanced

### To Pick Up the Number

one day—it was about a month ago, to be more exact—and after having one of the boys in the *Stern* studio play it, saw its possibilities through a snappier and livelier tempo. She obtained permission to try the number along the lines she believed would put it over. *Miss Stanley* guessed right and the answer is that orders for the number are pouring in from all sides. Since coming East *Miss Stanley* has scored the biggest kind of stage success. Among her other numbers are *Alibi Blues* and *The Argentinas, the Portuguese and the Greeks.*

*Ben Harrison*, late light comedian with the *Dolly Sisters* in "Oh Look," and *Eddy Weber*, former director for *Eva Tanguay* and who wrote her exclusive songs, including such numbers as *Mrs. Billy Sunday of Vaudeville, Fanny and Annie, You Can't Lose Me, They Will Never Make a Monkey Out of Me, Still They Call Me Crazy*, have formed a songwriting and song producing partnership, whereby Messrs. *Harrison and Weber* are going to do a lot of special work for the "big time" vaudevillians.

*Mae Marion* has added *Mammy* to her vaudeville routine and reports that it is going big for her in all neighborhoods.

It seems only yesterday

### That Hilda Glyder

was singing in the New York cabarets and earning just a nominal sum that was far from encouraging in these days of profiteering, high cost of living, etcetera, yet *Miss Glyder* is now in London where she is a mighty big favorite and making at least $800 a week. *Miss Glyder*, so *Mose Gumble*, of the *Remick* forces, tells us, has a mighty nice voice and a sweet way of rendering her songs and she has found topical numbers a big asset to her upon her recent and most successful invasion of London. The girl's mother came to America recently to attend to some business and take back some new numbers that *Miss Hilda* might be able to use. Among those she will take back are *In Your Arms* and *Peachie*, which the *Remick Company* has arranged for release for *Miss Glyder* in London. Those who remember *Miss Glyder* will rejoice in learning of her big success in England, where she is reported to be booked up solid until 1930.

*Jerry White* of the *Waterson-Berlin-Snyder* staff, is now a married man and he is advising the unmarried young men to join the benedicts' ranks. *Mrs. White* was formerly *Anita Mellita*, the well known harp soloist. Among those who took an auspicious part in *Jerry's* nuptials was *Harry Hoch.*

The Versatile Sextette, which has been making quite a hit in vaudeville, has been engaged to entertain at the Blackstone Hotel, Atlantic City, for the entire summer.

What was termed a "special" Victrola record number and reached the music dealers this week was a new *Oh by Jingo* arrangement. The moment it hit the market it had a ready sale.

It was about a week ago that we saw *Jack McCoy*, the professional manager for the *McCarthy & Fisher* shop, handsome, immaculately dressed and the picture of health. Now the poor, genial unlucky chap is laid up with a severe attack of rheumatism.

Tin Pan Alley is doing considerable talking about a new number that *Edgar Leslie, Jim Monaco* and *Pete Wendling* have been independently exploiting and it has already been stamped as a "natural." It is entitled *Sweet September.* The number is said to be *Monaco* at his best and a number of the biggest music publishers have made fancy bids for its publication.

*Billy Downs*, for a long time connected with the sales staff of the *Waterson-Berlin-Snyder Company*, now with the *Stark & Cowan* forces, is in New York after a long trip on the road in the interests of his firm. For the past few days he has been covering a lot of ground in Manhattan in boosting *Purple Dreams*, a new number that his firm has tacked to its "hit list." *Billy*, by the way, comes from Waterbury where he was a boyhood companion of *Edward* and *Al. Darling.*

With some exclusive songs

### Mae West Has Returned

to vaudeville and she expects to appear soon in the local "big time" houses. Special vocal material has been supplied by *Tommy Gray* and *Clarence Gaskill.* They have written three "exclusives" entitled *Don't You Love That? The Night School Teacher* and *At the End of a Mannikin's Day. Miss West* tried them out at Proctor's, Elizabeth, N. J., last week. Judging from the type of songs that *Miss West* is now using she is apparently going to give the jazz numbers a little rest. However, *Miss West* always has one or two, maybe three, that she can call forth for encores.

That number *And They Never Wrote About That In History* which *Janet Adair* used upon her opening at the Palace recently was written by *William B. Friedlander* for the new *Jack Norworth* revue that is scheduled for New York production in the fall. *Miss Adair* will be one of the principal women in the new show. The number was not used during the entire week at the Palace, *Miss Adair* trying it so she could get a line on it. The song scored an instantaneous hit.

*William B. Friedlander*, who has been working day and night all winter writing songs for vaudeville, special music for his own acts and supplying the musical score for the new stage version of the former William Collier show, "Caught In the Rain," is taking a few weeks rest at Cedar Lake, Wis. Mrs. Friedlander, known professionally as *Nan Halperin*, is with W. B. on the lake trip.

What looks like a big winner

### Is Clarence Gaskill's

new number, *I've Got the Blues For My Old Kentucky Home* that is being marketed by the Witmark Company. Gaskill wrote both the words and music and only last week *Flo Bert* (Brendel and Bert) made a lively "mechanical" number of the song. *Miss Bert* plans to introduce the *Gaskill* number in the new Winter Garden show, "Cinderella On Broadway," which is scheduled to start about the second week in June. This songwriting expert, *Gaskill*, is the same *Clarence Gaskill* who went overseas with the 311th Machine Gun company of the 79th Division and was so severely wounded that he spent three months in the army hospital at Vichy, France. Young *Gaskill* fortunately recovered and is now back at his old job of writing topical song hits but his brother, *Joseph E. Gaskill*, was not so lucky as he lost his life in the bombardment of the Argonne Forest. Joe was attached to the 37th Division.

*Jimmy Morgan* (of Jimmy and Betty Morgan in vaudeville) is going to stick around New York all summer, having just signed a contract to install a jazz band in the Trouville Club at Long Beach. *Jimmy* will direct the band and expects to have at least six men with him. For some time the *Morgans* have been unable to play vaudeville dates, owing to *Miss Betty's* illness, so it is planned that she will take a good rest this summer and get back her health so that she and Jimmy can be in perfect shape to resume their vaudeville contracts in the fall. Meanwhile some of Jimmy's songs are still bringing in royalties.

The White Way Novelty Orchestra, under the capable direction of *Joe Gibson*, which is such a happy hit at Healy's Balconnades, has made an excellent record for the Pathe "mechanicals" of *Mystery*, composed by the pianist, *Joseph Cirina.* As a result of *Cirina's* big success with the number, *Joe Ribaud* and *Joe Gibson* have become infected with a songwriting germ and in addition to having two numbers that are selling like hot cakes, have others on the way to publication. The two already exploited are *Kamel-land* that Charles K. Harris publishes and *Grieving* which is on the Leo Feist list.

* * *

## IS THAT SO!

A number entitled *South Sea France* that was written by *Eugene West* and *Joe Gold* three years ago is springing into big demand just now and a number of vaudeville acts have inserted it in their routine.

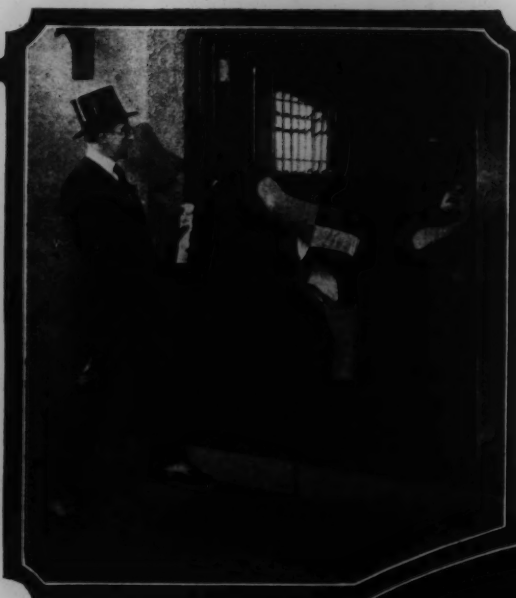
*Harold Chamberlain*, who attained considerable prominence in Music Row through the numbers he has written and who has just finished a new one, *My Chinese Flower*, is going into vaudeville. It happens that *Chamberlain* possesses a fine voice and can also play a piano, so he and *Joe Qualters*, a singer of note and incidentally a brother of *Tot Qualters*, who recently appeared at the Palace in *Jimmy Hussey's* act, have framed a turn that will shortly be seen in the New York houses. *My Chinese Flower* is to be featured in the new act of *Grier* and *Alexander.*

*Anatol Friedland* is back in town with his big vaudeville offering and is at the Palace this week, the report going the rounds that *Friedland* is writing a new show for a New York producer that is expected to see the light of day next fall. *Friedland* while trooping jotted down some new melodies that will also be placed on the topical market now that Anatol is a "free lance" writer.

*Anna Chandler* is using *My Family's Gone Jazz Mad* that was written by *Howard J. Green, Milton Hocky* and *Sidney Landfield. Messrs. Green and Hooky* supplied the lyrics while *Landfield* wrote the music. The A. J. Stasny Company is publishing the song which is meeting with big favor everywhere and is benefitting from the use *Miss Chandler* is making in the "Big Time" houses. *Landfield* who conceived the melody is Miss Chandler's musical accompanist.

*Lila McBride*, Director of Phonograph and Player Roll affairs of the Riviera Music Company, Chicago, has just returned from a very successful Eastern trip where she has arranged for the production of the company's big hit, "Desertland," by Ethwell Hanson, on player rolls and phonograph records.

*Robert Long* and *Jack Nelson*, both of the professional staff of the Riviera Music Company, are appearing in a little sketch of their own at the Marigold gardens, of Chicago. *Ted Lewis* of the Greenwich Follies fame, now playing in Chicago at the Studebaker Theater, hearing *Mr. Nelson* sing his own number, "Empty Cellar Blues," remarked that he thought it would be an unusually successful song. *Mr. Lewis*, being a champion of the jazzy saxophone, is a good judge of the appealing characteristics of the new Riviera number.



*Annette Kellerman strikes ten minutes to six much to the amazement of the male party in "When Women Love" (Sol Lesser)*

*Miss Kellerman, continuing her athletic pursuits on the staircase, seems to have won the upper hand*

*Breakfast offers an opportunity to Miss Kellerman to practice the little art of diplomatic legerdemain with the butler*

# "WHAT WOMEN LOVE"

*While a yachting party enables her to serve as an effective intermediary when a fight is threatened between two of the guests*

# ROSCOE AILS—Has Record of 78 Shows in Two Weeks

## Hails from the South—Started Out as Minstrel—Became New York Hit "Overnight"—Claims He Is Not a Jazz Dancer—Is a Fiend for Hard Work

ROSCOE AILS, who became a dancing sensation over night and had so many dates offered for his services that the days and nights were entirely too short for him to fulfill what engagements he did accept, is a Southern boy and it was below the Mason and Dixon line that he worked an eventful stage apprenticeship. While Roscoe always worked good and hard at whatever stage task he attempted he never made it pay like he did when he leaped to fame through an unexpected dancing stunt that he did one night at Riesenweber's.

Ails surely holds

### All Records for

consecutive performances in a fortnight's contractural arrangement, playing exactly seventy-eight shows in two weeks, appearing simultaneously in vaudeville, at the Palais Royal, the Bal Tabarin and Sunday "concerts" in the theaters then booked for Sabbath Day shows only, and incidentally taking care of some club dates for Miss King of the Keith Vaudeville Exchange. It was only last February that he was at the Palace and was alternating between the Bal Tabarin and Palais Royal shows, the latter restaurant appearances coming only at night.

Ails is not a jazz dancer. He says: "I make no pretense at being a jazz or shimmy dancer, although I know how to dance that style thoroughly; my true classification I think is 'eccentric.' If you have noticed when I am working there is little of the jazz routine used, although I have a typical jazz band playing a lively accompaniment. I do a typical 'eccentric dance.'

"Any one can do a jazz or shimmy and that is one reason why I have tried to be different from the others who closely follow that style and cannot deviate the least bit in their routine. I pride myself upon the fact that I can follow any kind of dancing, have followed Frisco, a true exponent of jazz dancing, and have had it thoroughly demonstrated that my work does not conflict with his whatsoever.

"No doubt you will be surprised

### To Hear that My Act

or at least my 'eccentric dance' came as the result of an impromptu stunt that I did at Riesenweber's one night. I had been enjoying the rounds of the Big City when I wound up in the Sophie Tucker room. It transpired that I was called upon to acknowledge the greetings of the theatrical lights that were there to pay their respects to Miss Tucker. The music started and I started a slow, draggy sort of dance, with certain little maneuvers and slides that I had never done before and the result was that I had evolved a dancing hit then and there that started me on the uphill climb to New York prestige and all kinds of offers for revues and shows.

"In almost the twinkling of an eye I had offers from Ziegfeld and others too numerous to mention. I had been playing in burlesque for several years and at the time of the Riesenweber incident I was rehearsing with one of John Cort's shows.

"It came about that I was enabled to get out of my Cort contract and opened at the different cabaret shows, with my success at the Palais Royal and the Bal Tabarin resulting in my formation of a vaudeville act. At the Palais Royal I was a big favorite and right here I can truthfully say that my engagement there was one of the nicest that I have ever played. Two bands assisted me there, one of them being Ted Lewis' original jazz band.

"But please do not get the idea

### That I Just Broke

into the show game at Riesenweber's that night. Not by a jugful. Prior to playing burlesque I had been on the stage for years, spending most of my time in the South where once upon a time I had my own show, the troupe being known as Roscoe Ails and His College Girls and Boys. A man named Meyers was my partner for five years and my experience with tabs in the South in the early days of my stage career would take many pages to narrate. I was born in a little town called Vanceburg, Ky., but I have spent so much time in Atlanta that it comes natural for me to call it my 'home town.' And I might say the same of Louisville. And that also goes for Memphis.

"I never missed playing Atlanta where I used to produce a girl act with consistent regularity, making the Bijou Theater my old stamping ground. My start in show work is always recalled with a laugh. I joined a tent show minstrels and everywhere we went it rained. For two solid months the heavens let loose their flood gates and our business was simply rained out. Well it ended disastrously for the merry minstrels and like all tours that cannot thrive when the folks refuse to go through a downpour to attend the theater the answer was 'home, James.' And would you believe it? It did not rain a single drop for two months after the show closed.

"I made my first stage appearance blacked up and the subsequent stage appearances were such that it seemed destiny had me marked to go through stage work as a minstrel man.

"When the subject of vaudeville was broached I had been appearing in burlesque with big floppy shoes, the red puttied nose and outfit to match, so I dressed my makeup considerably. But much of the style of work was retained, barring the dance 'bit' that just framed itself that night at Riesenweber's."

*Roscoe Ails, who has been entertaining vaudeville patrons with his original style of dancing and comedy*

At this juncture we asked

### If Miss Miller

the little Midgie Miller, peppery, lively and vivacious, had been with him before and he informed us that he had brought her to vaudeville from burlesque and that she had worked with him wherever he had played and that despite the advice of different wiseacres, who opined that Ails should get this woman and that woman to work in the act with him, he has kept Miss Miller. Ails declared that her work was entirely satisfactory in every way and that he knew she would be of help to him in "getting over" in vaudeville.

"I must tell you about a little experience I had in Newark," continued Ails. "The act was playing four different places in two different states and the necessity of making connections was such that I shot through the Hudson tubes to Newark in my makeup. The Newark papers came out and branded me as a nut. Then again I was playing many different theaters, places and clubs in New York during the worst storm that ever hit New York and I had to make certain dates, especially the trip to the Palm Garden uptown, which was accomplished on a huge auto truck. But we managed to make all the dates and seventy-eight shows in two weeks was our record.

"We have only played one week out of New York in twenty-eight weeks, going down to Washington week before last to prove to the booking men that the act would go just as well on the road as in town. The booking powers have been unusually kind to me, inasmuch as they granted special permission during my Palace and other local dates whereby I could also appear at the Palais Royal and the Bal Tabarin.

"Five shows a day was the schedule, with even six sometimes, and nary a kick from any of us. Offers for shows still come in and perhaps you are not aware of it, but we were to have opened with the John Murray Anderson revue, 'What's In a Name,' but did not join, owing to the lateness of the show getting under way. I was scheduled to go with 'Listen Lester,' even rehearsing for the Johnny Dooley role, but got out of that. However, I landed right side up in vaudeville and here I am going to stay for the present."

Again we interrupted to ask

### If it Were a Wig

he wore in the act, Ails, at one juncture, bowing his head and showing it parted like a pig's tail in point of curved outline. Ails laughed and said: "No, it is my own hair. It is simply the way it is combed. It only takes a minute to make that zigzagged part. I don't hold my head down long enough for one to make sure that it is my own hair. It helps with the comedy and I always keep it in the act.

"I shall be in vaudeville next season, but expect to work under a new arrangement whereby Miss Eva Tanguay and myself will offer a little 'impromptu turn' following the separate acts to be presented by us on the same bills where we are booked."

# *Summer Styles for In and Out of Doors*

*MARTHA MANSFIELD*

*One of the most stunning creations for the beach which Bonwit, Teller & Company offers is this frock of black taffeta. With a decorative treatment of white hemstitching it makes a smart addition to Miss Mansfield's summer wardrobe*

*GLADYS ARNOLD*

*For that touch of coolness which is often experienced on promenades and auto rides in summertime Miss Arnold, who has posed in Fox pictures, finds this Bonwit Teller cape of chiffon and beaver fur especially useful*

*A lounging robe that is as comfortable as it is chic is this creation of De Garcy Co., Inc. The pajamas are of flesh color satin faced crepe while the pockets of the dainty jacket are of a brocaded Migel silk. All in all, the model is remarkably becoming to a young woman in the lazy hours of the day*

# Fashions From The Footlights

BY MLLE. RIALTO

THE influence of the Far East is again being exerted in our spring wardrobes. And just how strongly can be seen after a visit to the Belmont Theater where "His Chinese Wife" is invading western civilization with her charm and appeal. This

*Far-Eastern Influence*

is shown to particular advantage in the first act when *Madeline Delmar*, as the Chinese wife, appears in a *Henri Bendel* creation of red and white which is particularly striking. It effectively combines a general Chinese outline, with a thoroughly modern chicness of our own latest styles. The dress proper is of soft, transparent white, which clings prettily, while sash and cuff trimmings are of a brilliant red. The under skirt is of the plain white, while an overpiece, which hangs from the shoulders in

*Mandarin Style*

fall softly into an over tunic effect. It is belted in about the waist with a broad obi sash, which ties smartly in the back. The sleeves, which follow the mandarin jacket outline, are broad at the wrists and are finished in red. Altogether, the effect was particularly appealing and one which should prove popular this season, when the unusual is so strongly in demand. In another act *Miss Delmar* appeared prettily attired in a

*Peach Colored Chiffon*

frock which was very dainty and cool in appearance. It was of particularly girlish design, and the soft material fell softly to a fairly deep hem. The waist was simply made, with quite a bit of fullness and the sleeves, too, were of generous dimensions and fell gracefully from the shoulders. But perhaps the

*Chinese Bridal Gown*

will prove of greatest interest to our own youthful theatergoers, for it is such a pretty thing, and so very different from our own conservative white satin. *Miss Delmar* made a striking figure in her bridal robe of bright red, richly and beautifully embroidered in heavy white flower design. The high headdress, and tall shoes, too, were features of the wedding garment not to be ignored. And, for those who desire a boudoir, or tea gown which is both beautiful and becoming, it seems as though the Chinese bride's robe should prove just the thing for the fastidious person. But, while *Miss Delmar* revealed Eastern styles to an enthusiastic audience, it remained for *Jane Meredith* to show a Parisian smartness in her costumes. In general her gowns were of

*Vampire Outlines*

being of the clinging, snakily, coiling variety. In particular, can be mentioned a gown of rich purple, which fell in straight, revealing lines from the shoulders, being caught in about the waist with a golden cord, while the sleeves, very beautiful sleeves they were, hung in

*Flowing Grecian Lines*

from the shoulders. The dress fell well to the ground, and made a somewhat stately and very seductive figure of *Miss Meredith*, who, with her blond hair, dressed in truly Helen of Troy fashion, was very lovely to gaze upon. In another scene *Miss Meredith* appeared in a clinging gown of silver tricolette, also designed more or less upon Grecian lines. This was slightly belted in about the waist with a cord effect, while, in a deeper tone of silver, a deep panel on the bottom of the skirt helped to weight it down, and give a form-fitting outline.

*An Eton Jacket Effect*

was achieved through the use of the deep silver toned material. But, instead of being used as a loose jacket, this was sewed tightly to the dress proper, and so proved just an unusual form of trimming.

A dark blue, figured material was used to good advantage by *Miss Meredith* in the first act, when she appeared trimly dressed in a smart, one-piece model. This frock featured a pretty girdle, which tied at the side.

*The Corsage Bouquet*

is a form of trimming now very much in vogue. It is used to particularly colorful and beautiful effect in a gown designed by *Lady Duff Gordon*, for *Adele Rowland*, who at present is the sprightly heroine of "Irene." The gown is fashioned of flesh-colored tulle, the double skirt of which employs

*The Pannier Effect*

with panels of silver tissue embroidered in opalescent beads. The girdle, too, is of the silver cloth, while the color note is supplied entirely in the corsage bouquet of morning glories in pastel shades.

Flower trimming, in general, is a popular form of trimming in the creations of *Lady Duff Gordon*. In six lovely gowns worn by the members of the "Florodora" sextette, flowers, in exquisite tints and outline, add chiefly to the color and beauty of the frocks. *Beatrice Swanson*, a dainty Sextette maiden is a charming figure in

*A Lucille Creation*

of heliotrope taffeta and lace, trimmed with exquisite little rosebuds which form little clusters in the fold of lace. With this girlish and adorable frock, *Miss Swanson* added a drooping hat of black horsehair and gold lace.

*A Scheherzade type is shown here by Brooks Theatrical Costumers, the skirt of which is formed by points of jade green chiffon graduating long on one side and short on the other. Charles Le Maire has designed layers of pink meline to entwine the bodice above an orange girdle and the trainlike sleeves are of the skirt material, lined with jade velvet. Beautiful motifs embroidered in orange, gold, chartreuse and blue ornament the exceptional styled sleeves, at the end of which are gold tassels. A massive jade velvet turban is charmingly trimmed with orange paradise and hung with pearls. The headdress ornament is of gold, and the veil of turquoise*

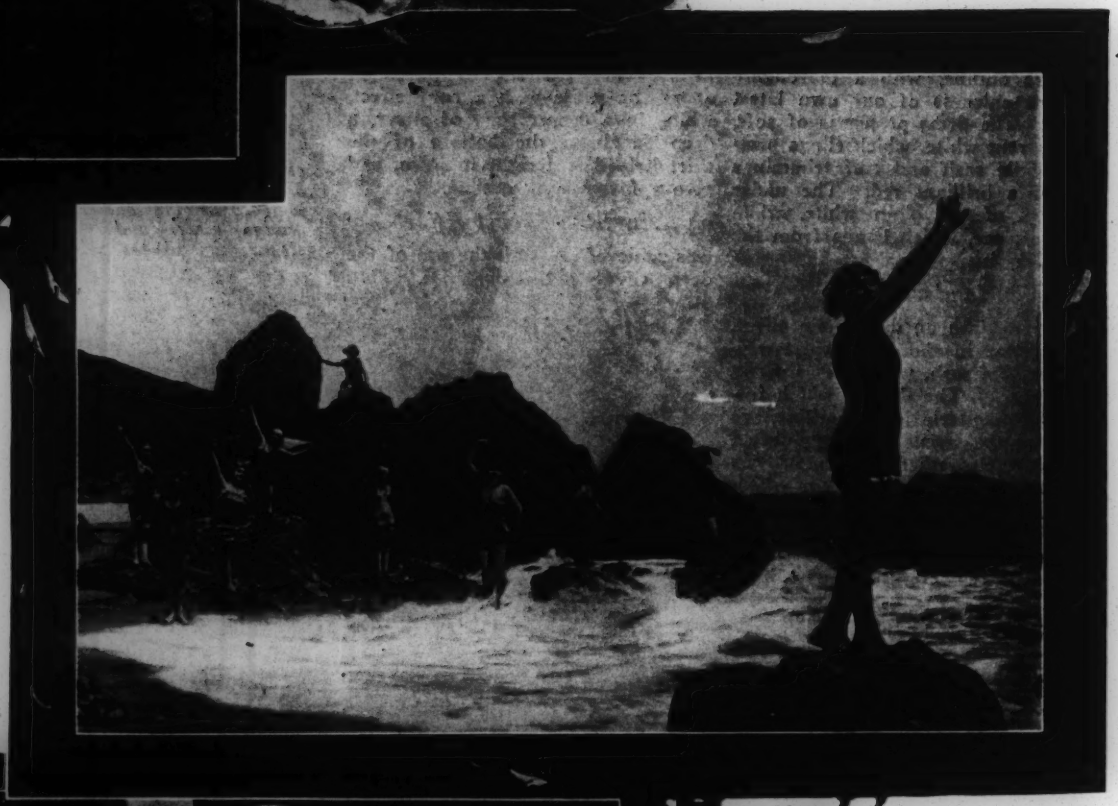
*ALMA FRANCIS*

*Miss Francis, well known on both stage and screen, finds charm and comfort in a "Sircoin" petticoat by Bessie Damsey, trimmed with "J. C." picot edge two-tone ribbon.*

# On The Waves Of Gayety

*A bathing beauty in the new Julian Eltinge comedy feature, "The Adventuress" (Republic)—comely enough to be Julian himself is seen just above*

*When the air is a bit brisk at the shore Marie Prevost, of Paramount-Mack Sennett Comedies, dons her furs and furbelows and tells the weather man to do his worst*



*A group of bathing beauties waving to their best friend, the cameraman. They all appear with Julian Eltinge in "The Adventuress" (Republic)—and again Julian may be any one of them. The most likely candidate is the sturdy figure on the rock to the right*

*One of the comeliest of the diving Venuses in "Up in Mary's Attic" (Fine Arts Pictures, Inc.) Athletic, alluring, artful—she contributes to the gayety of the cinema seashore*

# "BEFORE THEY WERE STARS"

## XII—Zena Keefe

BY AN OLD TIMER

### A "Native Daughter" of California—A Star at the Age of Five—Her Career in Melodrama and Vaudeville

ONE of the newest stars in the Moving Picture Constellation who, by her own cleverness, has just reached the top after the usual struggles that we find are part of the experience of the majority in our "Before They Were Stars" Club is Zena Keefe, a real "native daughter."

Strange as it may seem, though New York and California are the two states in which the picture making is at its height, most of the stars are born in other places! Of all our list, the only real Californians to date are "Fatty" Arbuckle and little Zena Keefe. But to go back a little into those days when the embryo star was just beginning her career.

Lollypops and dolls, rattles and a basinette, Mother Goose and a go-cart,—it was in the midst of such things that Zena Keefe lived, moved and had her being before she began her stellar career.

#### She Was a Star at Five!

not a picture star, it is true, but the very center of attraction. The deep-dyed past to which she confesses to having lived before her name flared forth on a twenty-sheet poster was rarely punctuated with thrills. In fact, the two merry-go-round rides and one visit to the circus are all that memory holds of dissipation.

But Zena spoke pieces! Oh, yes, indeed. She was a sort of elocutionist wonder in San Francisco, in her home neighborhood at first and later her fame was city-wide. She recited at such entertainments, at strawberry festivals and lodge entertainments, to say nothing of impromptu entertainments in the Keefe parlor. And she was not an ordinary child wonder even then. Her elocutionary powers did credit to a much older person and there were many who predicted a famous stage career for her at this very time. They were nearer right than they dreamed!

If Zena had come of theatrical stock, her parents would have realized at once that her talent had great possibilities. As it was, they thought she was "cute" and delighted in the praises that came her way. She does not remember the first money that she really earned. It was a dollar given by a friend in return for her services and was the beginning of real pay for the little girl's appearances in San Francisco. That one dollar would look mighty small to her now, but it was the beginning of bigger and better things.

Fame, at this period, thrust upon her, was not at all to Zena's liking. The four-year-old, upon certain occasions, uttered protest at being told to recite. She much preferred the society of her dolls and lollypops. But parental command was not to be ignored lightly and so her career as baby elocutionist continued. One day

#### A Friend of a Friend

of someone in the theatrical game told the story of the small child's talent to his friend, who told his friend who told the manager. The latter happened to be in a good mood and sent for the little girl.

After satisfying himself that Zena's ability would stand the test, he advised her family to take her to New York and give the producers a chance to bid for her services. So Zena, sublimely indifferent to the possibilities of a search for fame and fortune, caught her first glimpse of Broadway when she was five years old.

You remember that the Gish girls made their professional debut in melodrama? Well, within a month, little Zena was one of the members

*Zena Keefe, Selznick's "1920 star," whose next picture to be released is "Marooned Hearts"*

of a company engaged in teaching theatergoers the lesson of "Her Fatal Wedding." She was the little girl who was

#### Cheered to the Echo

by the gallery gods when she crossed the Hudson river on a rope in that masterpiece from the pen of Theodore Kremer. She solved the New Jersey-New York transportation problem long before Mr. McAdoo thought of his underground tubes! For three seasons Zena continued to demonstrate the ease with which the Hudson's width could be negotiated and only twice during that period did the rope break and the "daredevil" stunt fail. A mattress, skillfully concealed in the undulating canvas waves, broke the fall and saved her intact for future triumphs.

Zena's task was to thwart the villains of "Her Fatal Wedding" at every turn. In one scene she was discovered curled up in an armchair poring over the family album. Sh! The villain and villainess are heard approaching! Precocious Zena pretends to be asleep! Need one fear a sleeping child? Not in melodramas of the Kremer variety, and so the two plotted and plotted, and when they finished and left the room, Zena had a big scene. "I have heard everything they said. Now I will go and tell Mama!" and amid great applause and catcalls from the gallery, the clever child carried out her threat.

They tell of

#### Something Funny

that happened one night in this particularly exciting scene. It proceeded as per custom until just after the exit of the two plotters. It was her cue to spring up and announce her discovery to the gallery, who sat all ready to applaud. But she did not spring! Commands from the wings, growing from a whisper to shouts, failed to dislodge her from the armchair! She had fallen asleep at her post and the curtain had to be lowered until she could be roused. Then it went up again and she delivered the lines just as if she had not had a delightful nap in the meantime!

Melodrama audiences in those days were very lenient and such a slip was easily overlooked. Provide plenty of thrills and let the villain be one of deepest dye and all went well. Wasn't it odd that the leading man in melodrama was a spineless sort of individual, sometimes a poor working man, sometimes a millionaire in disguise but ALWAYS namby pamby! The villain was

#### The Real Man

though no one ever gave him any credit. He did things, even though they were sometimes underhanded and mean but the hero's work was to pose during the play and utter "goody goody" remarks at decent intervals and always to clasp the weeping heroine in his arms at the end of the show. Children sometimes had better parts than the hero and in "Her Fatal Wedding" Zena Keefe certainly did. But naturally she did not draw the same salary!

Our little heroine's life during these years was not that of the adult star whose first glimpse of the sun is achieved after it has passed the meridian. By the time the grown-up heroine was rising for her breakfast-luncheon, little Zena had had a piano lesson, or a singing lesson or one to make her a more beautiful dancer,—sometimes all three besides her regular "stint" of the Three Rs. Industry

#### Was Her Middle Name

and she was cheerful and optimistic then as now. From Mr. Kremer's melodrama, Zena graduated into vaudeville and as "Baby Keefe" her singing and dancing eventually brought her to the coveted position of headliner. Her shorter hours on the stage gave time for more self-improvement and again industry and optimism stepped in and made things hum.

Picture producers, ever on the alert for good material on the stage, eventually saw her and she received what was considered then a very large offer to appear in a special Christmas picture that the Vitagraph made. It was a one-reeler (or certainly not longer than two, for short reels were the rule then).

That was the day when the picture was the thing, the whole thing, in fact, and the public was not supposed to be interested in the

#### Identity of Its Players

or directors. Zena played the leading role, but following their established custom, no mention of her name was made on the programs or billboards.

So, you see, she started her career

(*Continued on page* 1133)

*At the left, Will Rogers and his dog, "Seldom Fed," are taking a canoe ride in "Jes' Call Me Jim" (Goldwyn). At the right, we can see the rest of the party*

*Below, Will Rogers as Jim Fenton in "Jes' Call Me Jim" (Goldwyn) casts a longing glance at Irene Rich as Miss Butterworth, the little milliner*

# "JES' CALL ME JIM"

## Goldwyn Film Displays Will Rogers' Versatility

Adapted from J. G. Holland's novel, "Seven Oaks." Directed by Clarence Badger. Released by Goldwyn.

Jim Fenton.....Will Rogers
Miss Butterworth.....Irene Rich
Belcher.....Lionel Belmore
Paul Benedict.....Raymond Hatton
Harry Benedict.....Jimmie Rogers
Buffum.....Bert Sprotee
Mike Conlin.....Nick Cogley
Sam Yates.....Sydney DeGrey

No more suitable starring vehicle could be chosen for Will Rogers than his latest Goldwyn film, "Jes' Call Me Jim."

The plot revolves around the stolen patents of Paul Benedict, inventor, who is adjudged insane through the influence of Belcher, a scheming merchant.

Just when the audience has about decided that the prayers of the prisoner for deliverance are unheard, Jim Fenton (Will Rogers) conceives an idea that, put into action, proves an answer to Benedict's prayer and the meting out of justice to the guilty Belcher, after a melodramatic court room scene, replete with tense and humorous situations.

Jim is spurred on to valorous deeds by his love for Miss Butterworth, the village milliner. Mistaking her maternal interest in Harry Benedict, the small son of the inventor, as an indication of a still deeper interest in the child's father, Jim crowns his sacrifices by arranging a surprise marriage for the little chapeaux maker and the inventor, in which he himself is surprised, for the fascinating milliner had loved Jim all the while.

The role of Jim Fenton is the best Rogers has ever played, in the opinion of the reviewer, as it enables him to run the whole gamut of worthy human emotions, and shows that his refreshing simplicity is born of a deep understanding of human nature.

Irene Rich finds the role of the milliner well in harmony with her sympathetic personality, while Jimmie Rogers plays the part of the inventor's little son with a lack of affectation that proves him indeed a "chip off the old block."

# "THOU ART THE MAN"

## Robert Warwick Paramount Picture of Adventure

Adapted by Margaret Turnbull from a story by F. E. Mills Young. Directed by Thomas Heffron. Released by Paramount.

Myles Calthorpe.....Robert Warwick
Joan Farrant.....Lois Wilson
Henry Farrant.....J. M. Dumont
Matt Solomon.....Clarence Burton
Brummage.....C. H. Geldart
Mr. Prescott.....Harry Carter
Mrs. Prescott.....Jane Wolfe
Ellie Prescott.....Dorothy Rosher
Fannie Dering.....Viola Daniel
Tom Dering.....Richard Wayne
Lucille.....Lorenza Lazzarini
Cook.....Lillian Leighton
Chaperon.....Sylvia Ashton

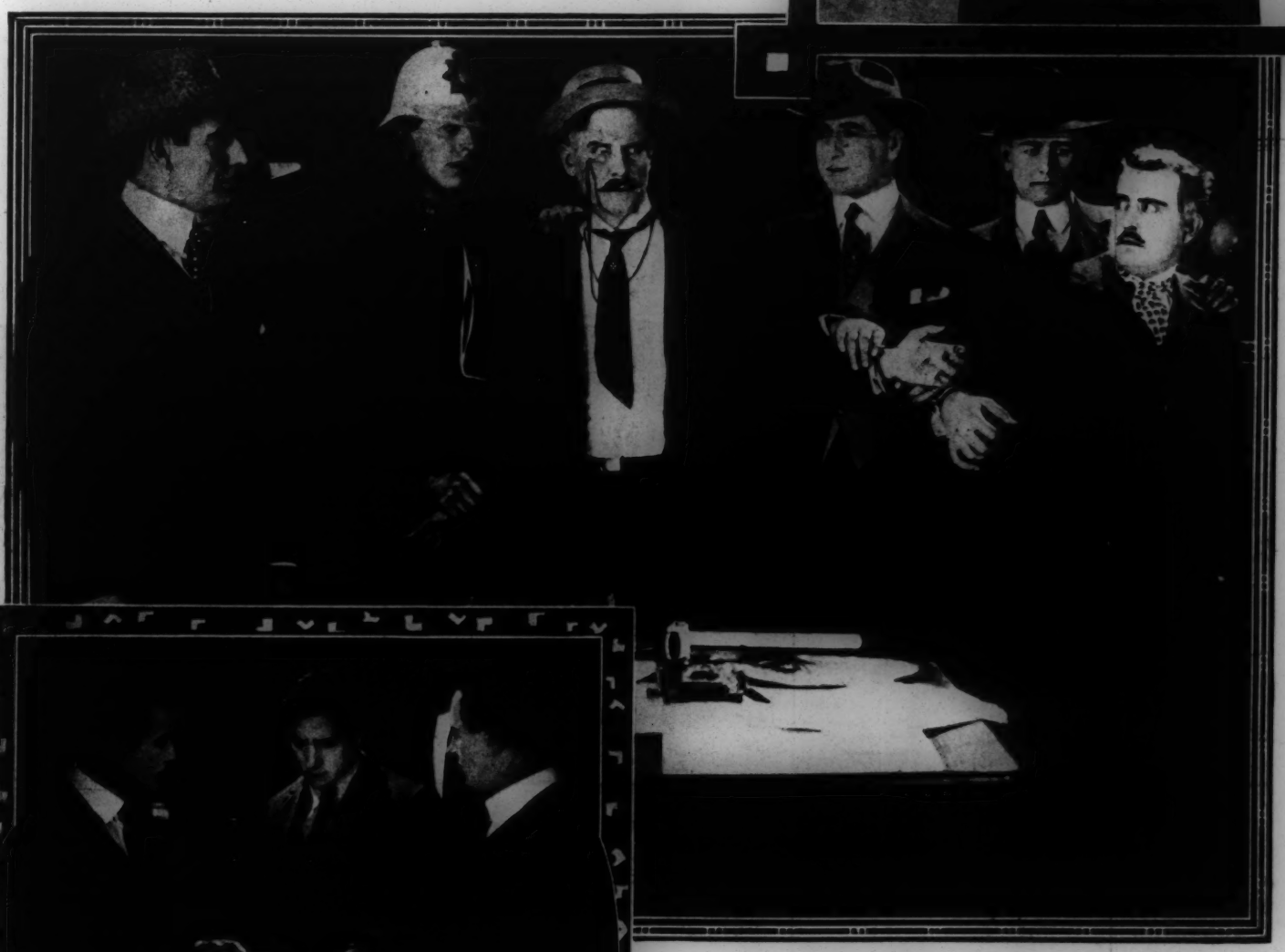
When it comes to playing a hero who is every inch a hero, who wallows in adventure, who sacrifices himself for the sake of the woman he loves, who defeats villainy on every hand, and who in the last few feet of the last reel draws the not unwilling heroine to his manly breast—when it comes to playing such a hero as this, it may aptly be said of Robert Warwick, "Thou Art the Man."

In this latest picture of the romantic Paramount star, he has everything in the way of plot and surroundings and general atmosphere to make for a pleasant hour or so of suspense and breathless romance.

Myles Calthorpe, so the story runs, is a young Englishman soldier of fortune, who drifts to the diamond fields of South Africa. Here he is employed by a pair of diamond smugglers who masquerade as feather merchant. When he suspects their real business he is fired, and on his way to Cape Town he meets THE girl.

Through her aid he is employed by her brother, but friend brother is also a smuggler. When the girl gives Calthorpe a package to deliver, he does not suspect any more than she does that it is an illicit mission. However, the authorities do suspect, Calthorpe is caught with the goods, and goes to prison for three years.

When he is freed he gets a job on a ranch, and through the agency of a woman whom he rescues from tramps, once more meets the girl of his dreams. Thinking him a criminal, she exposes him. But the ranch owner for whom he works believes in his innocence and a friendly lawyer goes to work on the case. Eventually the real criminals are apprehended and Calthorpe is cleared, thus removing all barriers between him and the girl he loves.



*(At the left) Robert Warwick as Myles Calthorpe in "Thou Art the Man" (Paramount) is arrested as an illicit diamond buyer, though he is entirely innocent*

*(Above) In spite of all the trouble Robert Warwick has been put to unjustly, the real criminals are at last brought to justice*

*(Top of page) Robert Warwick discovers that his employers are not feather merchants, but diamond smugglers. A certain elation comes to him for he knows the discovery will clear matters*

# "DOLLARS AND THE WOMAN"

## Vitagraph Makes Good Picture of Splendid Theme With Alice Joyce As Star

Produced by Vitagraph Co. Adapted from Book by Albert Payson Terhune. Directed by George Terwilliger.

Madge Hillyer.....Alice Joyce
Dan Hillyer.....Robert Gordon
Arthur Crewe.....Crauford Kent
Mrs. Sherman .....Jessie Stevens

In putting "Dollars and the Woman" on the screen, the Vitagraph was enabled to photoplay one of the most interesting subjects that company has done in a long time. As Terhune writes vividly and interestingly upon the "eternal triangle" theme it is only natural to assume that a cameraed version of one of his stories is bound to prove of intense interest. This proves true of the Vitagraph's splendid picturized version of "Dollars and the Woman."

The subject is not only admirably connected and superbly adapted for the screen, but was effectively cast by Vitagraph. The four principal roles are excellently portrayed by Miss Joyce, Mr. Gordon, Mr. Kent and Miss Stevens.

The Hillyers are happily married. At the outset they are enjoying apparent wealth and luxury when Mrs. Hillyer learns that her husband's supposed wealth is only enveloping them in debt. So they agreed to move over to an obscure apartment on the lower East Side of New York. Hillyer has a patent for a mine windlass to be used in smelting, and finally has to go to San Francisco to interest Colonel Barnett, of the Coast Smeltering Company, in its exploitation. To help him meet expenses his wife borrows $300 from an old suitor, Crewe, and this same Crewe later pays her hospital bill when she must submit to an operation while her husband is away. Crewe also saves her life by resorting to a ruse whereby he taunts her about getting well and paying back the borrowed money. Crewe also heads the rich smeltering interests that buys Hillyer's patent and makes Hillyer rich. Then comes the discovery of Crewe's check for $300, and Hillyer upbraids his wife. After a scene, Crewe tells just what had been done. Hillyer offers to release his wife so that she can marry Crewe. However, Madge loves Dan more than Crewe, and everything straightens itself accordingly. There are some big scenes between the Hillyers and Crewe that provided the director with all the climaxes and sub-climaxes he needed to make a good picture.

*Alice Joyce, who as the star of Vitagraph's "Dollars and the Woman" adds another appealing role to her list of screen heroines*

*Alice Joyce and Robert Gordon in "Dollars and the Woman" (Vitagraph) see no reason why a cup of tea, a comfortable sofa, and a squeeze of the hand shouldn't make anybody happy*

# "OLD LADY 31"

## Emma Dunn Gains New Laurels in Loew-Metro Feature

By Rachel Crothers. Screen adaptation by June Mathis. Released by Metro. Directed by John Ince.

Angie Rose.....Emma Dunn
Capt. Abe Rose.....Henry Harmon
Blossy.....Clara Knott
Abigal.....Carrie Clark Ward
Nancy.....Sadie Gorden
Mary.....Winifred Westover
John.....Antrim Short
Capt. Samuel Darby.Lawrence Underwood
Mike.....Graham Pettie
Sarah Jane.....Martha Mattox
Mrs. Homans.....May Wells
Granny.....Ruby LaFayette

There was no denying that the dialogue between Emma Dunn and players in the stage presentation of "Old Lady 31" was an important factor in its New York success, yet the Metro Company has done exceptionally well in its screen production. It was a lucky strike in the screen version that Metro obtained the services of Miss Dunn, and she is superb all the way in the picturized version.

"Old Lady 31" is away from the beaten path of pictures, and not only offers a lot of genuine, wholesome novelty, but is well staged and capitally acted. The casting required some capable "old women," and in the picture each feminine impersonator of a woman beyond the tender years of girlhood meets all requirements. And while few men are employed, the few used were excellent.

Mr. Harmon as "Old Lady 31," who as the poverty-stricken captain is headed for the poorhouse, but is taken in the "ladies' home" with his sweet, estimable wife, Angie (Miss Dunn), carried the role with high honors and supported Miss Dunn with credit and distinction.

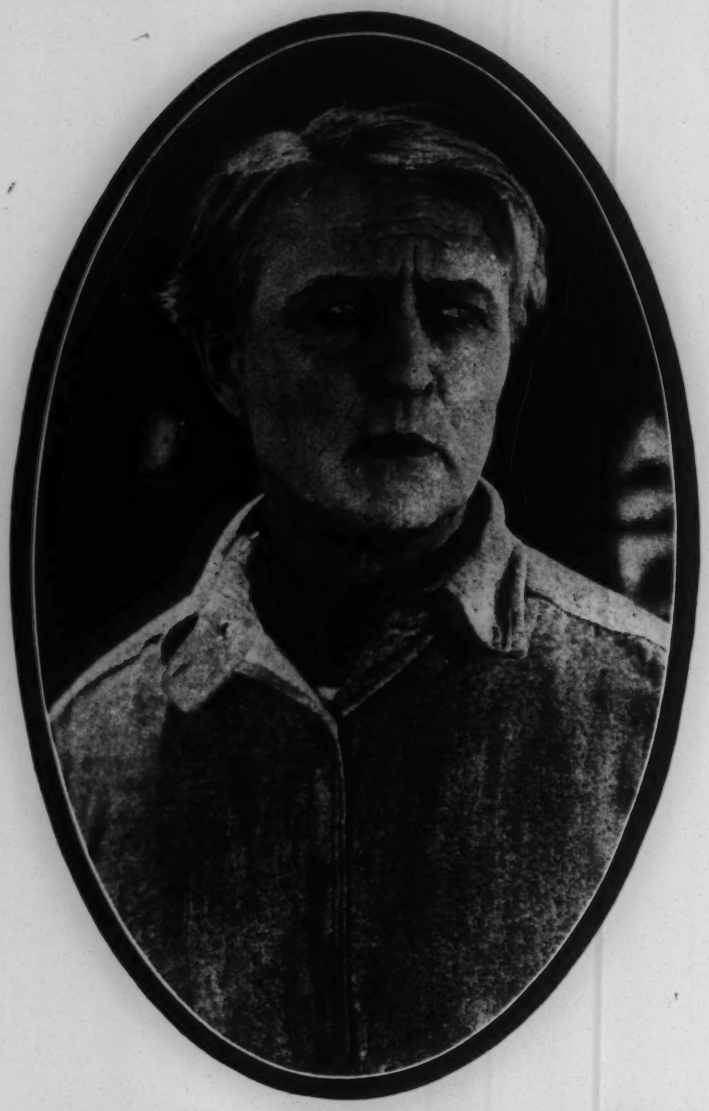
While there are no runaway autos and spectacular falls over cliffs and gunplay is absent, there is sufficient plot and theme to carry the story along with unbounded interest from the very start where the auctioneer is selling the belongings of the Roses up to the crucial point where Abe returns from his "night out" at the fire station-house, and subsequently learns that his supposed phoney stocks are worth a fortune after all.

There are some humorously arranged comedy scenes and the picture as a whole is well-night flawless.

*(At the left) "All's well that ends well" with Abe and Angie in "Old Lady 31" (Metro) back in the old home, happy and content*

*(Above) Abe and Angie aid and abet the love match of the perennially young Blossy and her persistent suitor*

*At the top of page, Emma Dunn, the star of Metro's "Old Lady 31"*



*Hobart Bosworth, the rugged star of Thomas H. Ince's thrilling undersea picture, "Below the Surface" (Paramount) which marks perhaps the finest work of his screen career*

# "BELOW THE SURFACE"

## Hobart Bosworth in an Undersea Drama at Grauman's Rialto, Los Angeles

Story by Luther Reed. Directed by Irvin Willat. Produced by Thomas H. Ince. Released by Paramount-Artcraft.

Martin Flint.....Hobart Bosworth
Edna Gordon.....Grace Darmond
Luther Flint.....Lloyd Hughes
James Arnold.....George Webb
Alice.....Gladys George
Dave.....J. P. Lockney
Martha Flint.....Edith Yorke
Geb Quail.....George Clair

If there are to be any master pictures during the year of 1920, then "Below the Surface," starring Hobart Bosworth, will be one of them. For in this picture Bosworth outdoes himself—and Irvin Willat, who is responsible for "Behind the Door," has made the best production of his career.

For a number of years, in fact since moving pictures first assumed a place of importance in the amusement world, the name of Hobart Bosworth has stood for all that was best on the screen. It is doubtful, however, if he has ever exceeded his work in this present vehicle. He presents the forcefulness, the virility, the determination of the rugged man of the sea as few if any other actors of today could do.

In "Below the Surface" he is given excellent opportunities. Not only is he surrounded by an excellent supporting cast of players, but the story is thrilling and gripping. It contains romance and adventure to the fullest, and is entirely different from all other romances or adventures in that much of it takes place in a strange locale—under the water.

It of course adds nothing to the final result to know that much of photographing of the undersea incidents was attended by grave difficulties. The picture once made is not affected. But it is sure to increase the onlooker's interest if he appreciates in some measure the effort expended to make the picture what it is.

Even if they had been easy to obtain, however, these picturesque shots would be interesting, for they are in themselves both unusual and extraordinary.

Add to this interest a plot that is full of action, that holds the attention in a breathless manner, and some idea of the real grip of "Below the Surface" becomes evident.

Like "Behind the Door" this picture is one of the sea; in fact a good deal of it is under the sea. Some remarkable effects were obtained with the camera in the undersurface scenes. Of course, it is Bosworth's outstanding personality, his histrionic powers and tactics that make the film what it is, but the remainder of the cast deserves more than considerable credit. Grace Darmond in a difficult role does a fine bit of work. Lloyd Hughes and George Webb share honors with Miss Darmond. J. P. Lockney is a likeable old character.

There is not a dull second during the showing. From the opening, when the diver saves the submarine, until the final fade-out the story keeps us in a tremendous suspense. The dive for the buried treasures, the ramming of passenger ship and a thrilling "shot" in a Boston cafe are but few of the incidents.

Truly "Below the Surface" should prove one of the most liked cinematic productions of the season.

Everybody concerned is entitled to hearty congratulations; Luther Reed for his ingenious story, Irwin Willat for his capital direction, Thomas H. Ince for his lavish production, and every member of the cast for the excellent individual pieces of acting. Certainly the photographers should not be overlooked, for they play a large part in the success of the picture.

*Which is to strike first? Will Bosworth's fist hit George Webb's chin or will the water bottle get to Bosworth's head or will they both land at once? Grace Darmond is anxious to see*

*Hobart Bosworth and J. P. Lockney have a bit of conversation in which Bosworth seems to be the object of main interest. These three old seamen are characteristic of Thomas H. Ince's "Below the Surface" (Paramount)*

# "JENNY BE GOOD"

## Mary Miles Minter a Violinist in Latest Realart Picture

Adapted by Julia Crawford Ivers from the story by Wilbur Finley Fauley. Directed by William Desmond Taylor. Released by Realart.

Jenny Riano.....Mary Miles Minter
Royal Renshaw.....Jay Belasco
Jolanda Van Mater.....Margaret Shelby
Aaron Shuttles.....Frederick Stanton
Sophia Shuttles.....Sylvia Ashton
Prof. Gene Jiggs.....Edwin Brown
Mrs. Van Mater.....Lillian Rambeau
Polly Primrose.....Catherine Wallace
Clementina Jiggs.....Fanny Cossar
Nancy Beedle...Maggie Holloway Fisher
Mrs. Rossiter-Jones.....Grace Pike

Mary Miles Minter has a delightful personality, there can be no two opinions about that, and any picture that serves to bring out her charm and simplicity, then, is a good picture. This "Jenny Be Good" does in full measure.

The Jenny of the title is a child who weaves rag rugs to support herself and her old grandmother. Her ida of recreation is to climb into a little tree house with a violin and imitate bird songs. The orchestra leader at a nearby hotel hears her and offers to give her lessons.

Other adventures come to her by way of that hotel, too, the most important one being a love affair. Young Royal Renshaw whose mother and stepfather run the hotel, discovers the girl in her tree, falls in love with her, and steals her away as his bride.

Now Royal's parents have had other plans for their son. When they discover the marriage, therefore, they send Royal abroad and trick Jenny into an annulment. Many things develop, and finally when Royal returns he marries the girl of his parents' choice, while Jenny goes to New York to take up her career.

That Royal's wife turns out to be a dope fiend, that he rescues her from a gambling den where she has gone to raise money on her jewels, that she meets her death in an automobile accident—all these things probably seemed pretty hard to those concerned, but they served to bring the two lovers together again, and what more could be asked?

*(Top of page) Mary Miles Minter in "Jenny Be Good" (Realart) is pursued by her young lover (Jay Belasco) over a picturesque bridge*

*Mary Miles Minter as Jenny in "Jenny Be Good" (Realart) proves to be a talented violinist, even to the extent of doing occasional stunts with her fiddle*

# "SIMPLE SOULS"

## Blanche Sweet Heroine of Rather Light Pathe Picture

Adapted by Fred Myton from the story by John Hastings Turner. Directed by Robert Thornby. Released by Pathe.

Molly Shine.....Blanche Sweet
Duke of Wynninghame..Charles Meredith
Lady Octavia.....Kate Lester
Peter Craine.....Herbert Standing
Mrs. Shine.....Mayme Kelso
Samuel Shine.....Herbert Grimwood

Blanche Sweet in the last few months has been appearing in a great variety of characters, ranging all the way from high tragedy to light comedy. Of this latter class is her role in "Simple Souls." Miss Sweet seems almost wasted in a part which gives her so few dramatic opportunities, but her personality is charming and it is a pleasure to watch her no matter what she does.

The story of "Simple Souls" is not remarkably original though it contains certain little turns and twists that are delightfully surprising. Mollie Shine is a shop girl, or rather she would be if she had a job. One day at the zoo she tosses her only shilling to determine whether to eat lunch or buy a book, and by some misfortune the coin rolls away. In pursuing it she meets an eccentric young biologist, and a friendship springs up between them. They are both as ingenuous as babies, and it seems quite proper and natural that they should lunch together and that he should send her a weekly allowance with which to buy books.

But though he is a duke and she a shop girl, their families are equally unsympathetic. Mollie's parents become so wrought up that they insist on the duke's making restitution. When he offers to marry her, and in fact does marry her at once by special license, *his* family becomes enraged.

On the eve of sailing to parts unknown in search of a rare species of toad, the duke gives a dance on board his yacht, and in spite of his sister's opposition, Mollie attends. She commits hideous social blunders and causes dire family ructions.

But in the end, things adjust themselves and Mollie and her lover bid fair to be happy for the rest of their lives in spite of everything.

*The Duke of Wynninghame walks in on his new wife hiding in the bathtub on board the yacht. Charles Meredith is the Duke and Blanche Sweet the Duchess in Pathe's "Simple Souls," and both of the parties concerned are such simple souls it is hard to say which is more embarrassed*

*Poor Molly Shine! She hasn't done anything wrong at all, but her father is hard to convince. That accounts for the fact that her waist is badly torn at the shoulder*

# "FORBIDDEN TRAILS"

## Buck Jones Rides and Fights His Way Through Fox Film

Adapted by Scott Dunlap from a story by Charles Alden Seltzer. Directed by Scott Dunlap. Released by Fox.
Quinton Taylor.....Buck Jones
Marion Harlan.....Winifred Westover
William Carrington.....Stanton Heck
Davis.....William Elmer
Sheriff Danforth.....George Kunkel
Henry Parsons.....Harry Dunkinson
Larry Harlan.....Fred Herzog
Judge Butterfield....Edwin Booth Tilton

Buck Jones, the latest star introduced to film followers by William Fox, is a young man to be watched. He not only rides horses as easily as most of us ride rocking chairs, and swings as wicked a fist as any of the camera's foremost fist swingers, but he has a vivid and pleasing personality and a goodly share of ability at acting, particularly in the comedy line.

In "Forbidden Trails" he is given ample opportunity to show his prowess both as an actor and as a daredevil, and in both lines he does himself proud.

The picture itself is not of the best, but it is interesting and in parts exciting, and by reason of the star's personality makes good entertainment. Buck Jones is "Squint" Taylor, a young prospector. He and his partner have discovered a genuine mine, but through the avarice of an unscrupulous villain, the partner is killed. Taylor promises to look after the interests of his pal's daughter, and he is faithful to his trust in spite of everything. He fights off train robbers, beats up some of his enemies and shoots others, and generally acts in a most strenuous way to keep the girl's interest in the mine away from the villains and to keep his own skin whole.

Of course he succeeds in his undertakings, though not without a good deal of trouble and a few bullet holes. But in the end he wins the girl and the mine and happiness all in one.

One of the most villainous villains who has ever been seen on the screen is responsible for all the rumpus in "Forbidden Trails." He pursues the girl unrelentingly, and only at the last minute is he forced to bite the dust.

*At the left Buck Jones as Squint Taylor in "Forbidden Trails" (Fox) is seen indulging in his favorite outdoor sport, riding*

*At the top of the page, William Fox's newest star, Buck Jones, is looking at you. As the star of "Forbidden Trails" he proves himself an intrepid hero of no mean calibre*

*Above, Buck Jones as Squint Taylor in "Forbidden Trails" arrives in the neck of time to save Winifred Westover from the hands of the villain*

*LILLIAN WALKER*

*John J. Livingston, Personal Representative and Manager.*

# THIS WEEK'S BROADWAY PICTURE SHOWS

## Mary Miles Minter at the Rivoli—"The Sea Wolf" Moves to the Rialto—"Carmen" at the Capitol—Will Rogers Feature at the Strand

### THE RIVOLI

**Realart PictureAdapted from Israel Zangwill Play Main Feature**

The program at the Rivoli is light, airy and summery, with Director Riesenfeld bringing a dash of novelty to the bill in the introduction of an original dance idea, with *Miss Desha* as the exponent of the terpsichorean theme.

The show as programmed runs as follows: (a) Selection, "Aida" (Verdi), by the Rivoli Orchestra, with *Frederick Stahlberg* directing; (b) Rivoli Pictorial, especially edited for this teater from all current film news services, "The Bubble" film by Colora Picture Corporation; (c) Dance, "The Bubble", *Miss Desha*; (d) Realart Pictures presents *Mary Miles Minter* in "Nurse Marjorie"; (e) solo, *Betty Andersen*, soprano, *The Sweetest Story Ever Told* (R. M. Stults); (f) Paramount-Mack Sennett comedy, "Let 'Er Go"; (g) Organ solo, "Finale in E Flat" (Francois Fetis), played by Professor *Firmin Swinnen*.

In the *Miss Desha* dance, the house showed a motion picture of "The Bubble" first, with the cinema theme carried into real life by *Miss Desha* cavorting forth as "The Bubble" danseuse. It was prettily conceived, with a satisfying musical accompaniment.

*Miss Andersen* sang in good voice, the number being effective throughout.

No use talking, that Paramount-Mack Sennett comedy will sure drive dull care away. It has some ludicrous scenes never before done by any comedy producer, thereby showing that Mack Sennett knows his business and is always originating new ideas.

The *Mary Miles Minter* picture held attention, with some of the scenes successfully directed by William Desmond Taylor.

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### THE RIALTO

**"The Sea Wolf" with Its Fine Musical Setting Moves Here from Rivoli**

*George H. Melford's* production of "The Sea Wolf," based on Jack London's famous story, moved to the Rialto Sunday for its second week on Broadway. So successful was the Paramount attraction in its first week at the Rivoli that *Hugo Riesenfeld* was compelled to cancel another booking in order to take care of it at his Times Square house. The change was worth making. The tremendous strength of the Jack London novel, lost on many because of the lack of power of visualization, is brought out on the screen by *Noah Beery* and his associates in what is practically an all star cast. The ferry collision, the hand to hand battles on the fishing schooner—the fights for life under many primitive conditions, are cast upon the film with a realism that at times is startling.

The pictorial work is unusually good as is the acting of *Beery, Tom Forman* and *Mabel Julienne Scott*. Others in the cast are: *Raymond Hatton, Eddie Sutherland, Walter Long, James Gordon* and *Fred Huntley*. *Will M. Ritchey* prepared the scenario and *Mr. Melford* personally directed. The Rialto Magazine and a Snub Pollard comedy, "Grab the Ghost," completed the film bill.

Along with "The Sea Wolf" *Hugo Riesenfeld* moved the Rivoli-Rialto chorus to the Rialto to sing the prologue which won so much approval at the Rivoli last week. Its selection of songs he entitled, "A Sailors' Chorus," a fitting introduction to the picture. The work of the chorus is a production of The New School of Opera and Ensemble. Its singing is excellent and the sailors' make-up unusually good. The barbers' strike does not worry the members.

The overture played by the orchestra is Liszt's *Second Rhapsody*, a bit of Hungarian music that is always popular with the Rialto audiences. *Bela Nyary* played the czymbalon solo that goes with it.

*Wallace Reid in "What's Your Hurry?" (Paramount) seems to be trying to explain what his hurry was*

*Joseph Alessi* gave a selection on the trumpet, *Caprice du Concert*, by *A. Liberati*. The organ solo, *Toccata and Fugue in D Minor* by J. S. Bach, was played by *John Priest*.

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### THE CAPITOL

**Summer Season Ushered In with Colorful Version of "Carmen"**

From the sombre, drab, heavy enmeshment of Wagerian opera to the lighter, livelier, picturesque opera comique, "Carmen," by Bizet, is the change effected at the Capitol where the new summer season has been ushered in most auspiciously. And the spirited opera was splendidly sung by such capable players as *Henriette Wakefield*, who makes her bow before Capitol audiences in the stellar role of Carmen; *Irene Williams*, charming and with her voice in excellent condition; *Cesar Nesi* as Don Jose, *Wilfred Glenn* as Zuniga and *Jackson Kinsey* as Morales.

The opera was presented with animation and spirit, with the Capitol Orchestra, under *Nathaniel Finston's* superb guidance, lending expert musical accompaniment. And another feature not to be overlooked is the scenic investiture which has *John Wenger* dressing up the stage picturesquely, elaborately and adequately.

"Carmen" was distinctly successful in every way, and if the Capitol keeps it up throughout the heated months, the big playhouse should draw unusually well despite the summer's excessive heat.

*Miss Wakefield* was formerly at the Metropolitan. She is not only a singer of note, but enacts the role of Carmen with ease, grace and charm, making the part stand out throughout.

*Miss Williams* and *Nesi* have a duet that is incomparable, and was applauded Sunday afternoon.

The show started with *Arthur Depew's* organ solo, followed by Topics of the Day and the new Mack Sennett-Paramount comedy, "Let 'er Go," which caused a steady flow of laughter, "Waters of Destiny," a Robertson-Cole scenic, and an effectively-layed overture, Bacchanale from "Samson et Dalila" (Saint Saens), which *Director Finston* and orchestra played unusually well. After the Capitol News, the "Carmen" presentation was both appreciated and applauded. The feature film was "Old Lady 31" (Loew-Metro), with *Emma Dunn* as the star.

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### THE STRAND

**Will Rogers Does Clever Character Work in "Jes' Call Me Jim"**

*Will Rogers* and his little son made a weather-jaded audience forget all about Sunday's chilly atmosphere, with the warmth of a very human love story, "Jes' Call Me Jim," filmed by Goldwyn.

*Mr. Rogers* plays the part of Jim Fenton, huntsman and trapper, with that quaint mixture of shyness, pathos and dauntlessness that has made his cowboy roles so popular.

The plot of the story is unusual in theme, dealing with the forcible imprisonment of a young inventor who becomes temporarily insane, under the sustained cruelty of his captor, who has profited through the theft of the inventor's patents.

Jim Fenton (*Will Rogers*) animated by an unselfish love for a little milliner, played with unaffected charm by *Irene Rich*, abducts the supposedly insane inventor and restores him to his former sanity by kindly treatment and helps to bring the culprit to justice after a dramatic court scene.

Under the mistaken impression that the little milliner loves the inventor, because of the maternal care she bestows on his child, played with refreshing artlessness by *Jimmy Rogers*, Jim arranges a wedding, in which he himself unexpectedly plays the role of bridegroom.

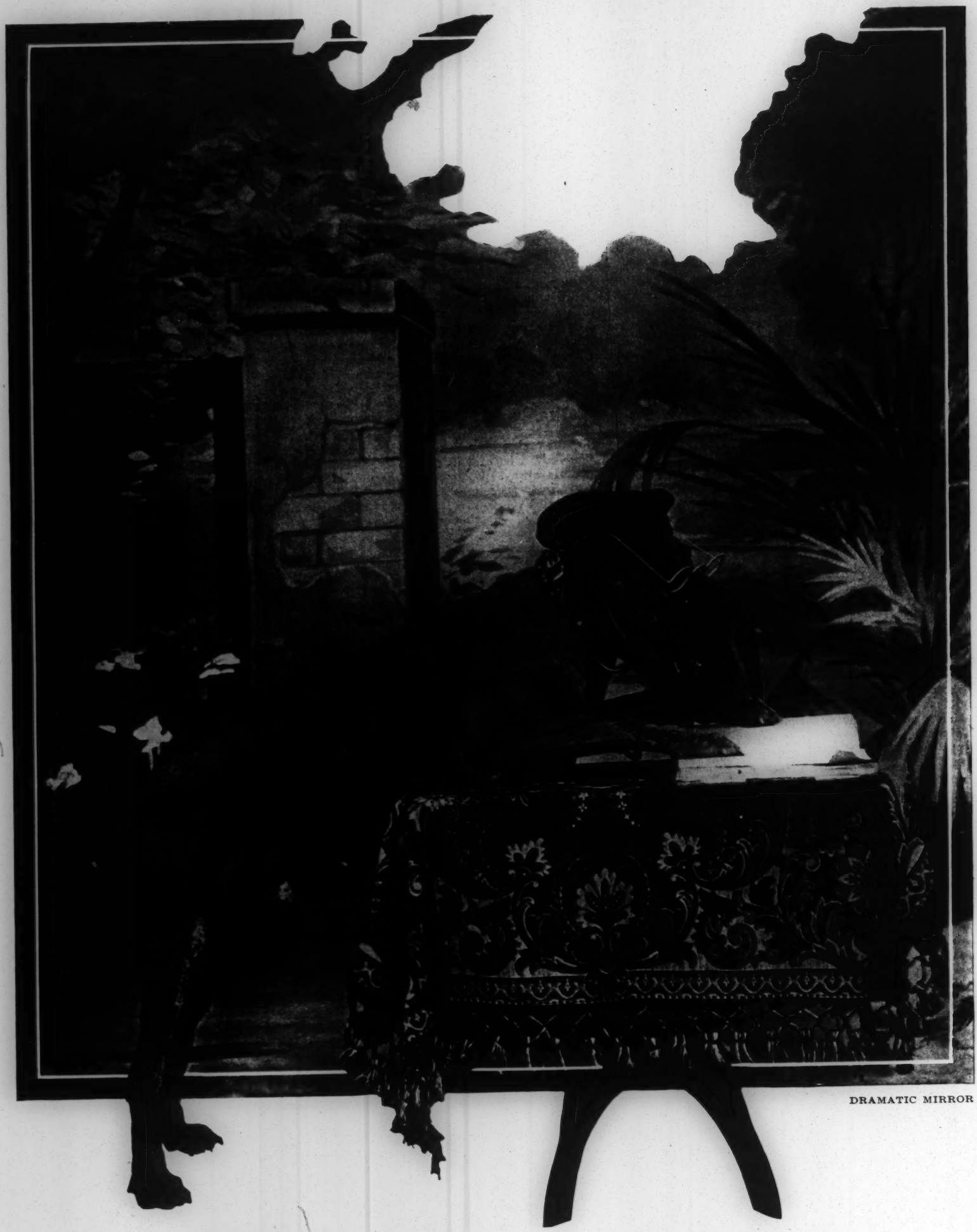
The Topical and Pathe Reviews at the Strand this week are very sportsmanlike, showing yachting cruises, horse and auto racing and various games, as well as a much applauded glimpse of General Pershing.

An educational film, "Modern Centaurs," shows in stirring fashion how troopers and their steeds are trained to do seemingly impossible feats of human and equine daring, while a picturization of the zoological gardens' baby folk is added for the delectation of the little people.

"Jerry on the Job," a too brief comedy cartoon and a humorous portrayal of cannibal customs. "Pigs and Kava" add to the variety of the program.

*Carlo Feretti*, baritone, a commanding figure, standing in a beautifully lighted Venetian setting, pleases both the eye and ear. He sang a selection from the "Chimes of Normandy" with a warmth and spiritedness that captivated his audience. His voice is both flexible and powerful and his technique proclaims careful training.

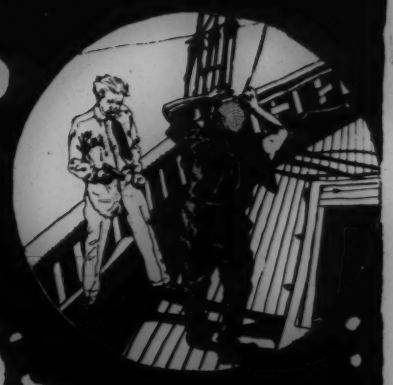
The Strand Symphony Orchestra opened the program with a brilliant interpretation of Gomez's Overture *Il Guarany*, while an organ rendition of Gounod's *Marche Roman* closed an unusually well balanced program.

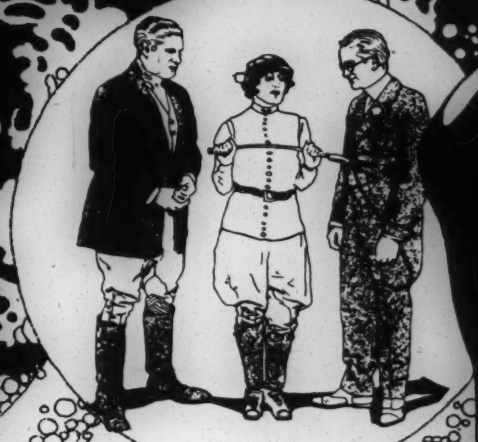


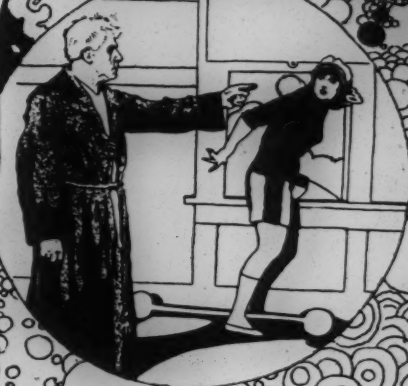
DRAMATIC MIRROR

*Many of Mack Sennett's funmakers are not human, as every devotee of Paramount-Mack Sennett comedies will testify. It is quite an ordinary occurrence, for instance, to hear the bathing girls classified as angels. Here is another Sennett star who cannot qualify for the "genus homo," but who outshines many of the well-known human race as to gray matter. He is here seen making a dogged attempt at reading. Can it be a book of doggerel?*

SOL LESSER
PRESENTS







ANNETTE KELLERMAN
IN A MILE-A-MINUTE COMEDY DRAMA
"WHAT WOMEN LOVE"

OCEAN WAVES AND WAVES OF LAUGHTER. HE LOVED THE GIRL BUT COULDN'T WIN HER IN THE USUAL WAY SO HE RESORTED TO CAVE-MAN METHODS. HUMOROUS INCIDENTS RAPIDLY WEAVE THEMSELVES INTO THE MOST DRAMATIC CLIMAX EVER SEEN.

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# ETHEL CLAYTON
## Paramount Star At Home

*Miss Clayton's dining-room has a commanding view of the scenic beauties of Hollywood with its spacious French windows. A window seat lends a note of restfulness, and the furnishings are of a dignified and artistic character*

*A staircase landing offers a suggestion of charming dignity with its statuettes, its console table, its vases and candlesticks and there are observed, too, telephone facilities—out of the way and yet accessible*

*Here is a charming spot for a sun bath—a luxurious wicker chair or a soft couch bed lending solid comfort for a half-hour with a short story. The French window design is again employed, and cretonne curtains aid in giving the note of cozy relaxation*

*Again the idea of comfort and charm is carried out in the living room with its broad windows, its easy chairs, its wide fireplace, lounges and tables. Vase lamps and a variety of bric-a-brac add a distinctive picturesqueness*

# LITTLE TRIPS TO LOS ANGELES STUDIOS

WITH RAY DAVIDSON

*MARGERY WILSON* is to have her own company. She will be starred and will direct also. *Miss Wilson* is responsible for "That Something."

Rehearsals for "Sick-a-bed" are under way at the Morosco-Egan Little Theater. The cast will include *Wallace Reid, Mildred Harris Chaplin, King Baggot, William Courtleigh* and *Helen Phillips*.

*Catherine Calvert*, according to local newspaper reports, is engaged to *Capt. Carruthers* of the Canadian army.

*Ralph Bushman*, says his p. a., is to play the

### Leading Male Role

in his next picture. He's getting in his father's class now.

*Ann May* has finished her part with *Charles Ray* in "Peaceful Valley." She will not appear in "Forty-Five Minutes From Broadway," which *Ray* is now making.

*Tony Moreno* may retire from the picture game. *Tony* has a dog, and said dog is bringing in fifty bucks per day as an actor. Says *Tony*: Why not let the dog support me.

We have heard

### Of High Salaries

in the motion picture business, but this one takes the prize. *Francis Guihan* has been offered $35,000 for a continuity by the American Film Company. The yarn goes on to say that she was to do three at this price.

More stars are going to Europe. The revised list includes *Madlaine Traverse, Ford Sterling* and *Ethel Clayton*. *Bill Duncan* says he's going to be original and go to South America.

*Dagmar Dalgren*, Mrs. Kid McCoy the seventh, is appearing at Grauman's Million Dollar theater in a series of dances.

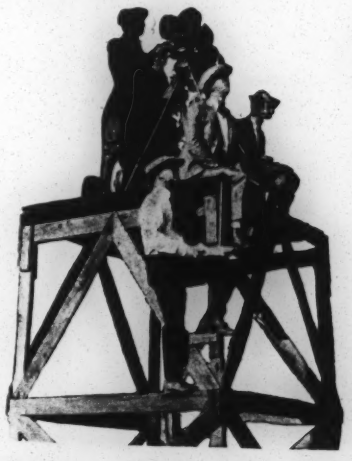
"The Mission Play" has just closed another successful season at the San Gabriel playhouse. *John Steven McGroarty*, author, has just bought a new flivver, so evidently the season was a successful one.

All Selznick stars working at the Brunton studio will leave in June for the Paragon plant in New Jersey.

*Marion Morgan* is home to spend the summer. She has

### Opened a School

for dancing. She will resume her vaudeville tour in the fall.



*Universal directors sometimes scale dizzy heights. Here is Albert Russell and crew directing "The Lion Man"*

## Catherine Calvert Reported Engaged to Canadian Army Officer—Bushman's Son to Play Leading Male Role—Many Stars Going to Europe

*Theodore Roberts* is to star in a Lasky production of "The Old Homestead." *George Melford* will direct.

*Ben Turpin* is back in town after a three weeks visit throughout the East. *Ben* will again manipulate his eyes for Mack Sennett.

For her next picture *Shirley Mason* will make the stage success, "Merely Mary Ann." Her current William Fox feature is "The Little Wanderer."

### Rich and Generous

and has at least three hairs left upon his head she asks no more. But the fair *Mildred* stipulates that hers must be good looking.

*Hobart Bosworth* and *William Conklin* are battling desperately for

## BEHIND THE SETS AT METRO

HEART of Hollywood is Metro. Heart of Metro is Buster Keaton making a two-reeler. Comedy, of course. "Mitch" Lewis is a mutineer. He's chief character in Jack London's "Mutiny of the Elisinore," Helen Ferguson's girl aboard ship. Ted Sloaman's pilot, Bert Lytell, escorted by Sol Pawlo, left for New York. He's to make four pictures, he says, if he can stand the weather. Poor boy! A chorus girl flew by. Jimmy Dunn, press department hero, informed the writer that said chorus maid was Viola Dana. She's featured in "A Chorus Girl's Romance." Gareth Hughes is stage-door Johnny. Tough luck, what? May Allison's "Held In Trust." Darell Foss, leading man. John ince executor. Dave Thompson, one time cinema hero and now production manager, joined us. His information was that Nazimova was loafing after making "Billions." Why work when you've got that much dough? Anyway, her next Screen Classics won't be Trillions. Dave assured us of that—then departed. At this time there was a "Misfit Wife" on the set. Her name—Alice Lake. Unlucky husband—Forest Stanley. Edmund Mortimer directs. "Hearts are Trumps," according to Rex Ingram. Francellia Bellington and Joe Kilgour are the aces. Before I left the studio publicists succeeding in filling me with numerous "wonderful" tales, many of which were too wonderful to use.

*Florence Deshon* doesn't know what it is to take a vacation. Immediately after finishing in "Caleb West, Master Diver," *Maurice Tourneur* production, she started to work opposite *Bill Russell* in "Twins of Suffering Creek."

*Eddie Sutherland* and *Bessie Barriscale* officiated as godparents at the christening of *Tom Forman, Jr.*, son of the Lasky director.

*Hobart Bosworth* has returned from four weeks of location on the Santa Cruz Islands. He is putting the finishing touches on "Bucko McAllister," a *J. Parker Read, Jr.*, special.

*Bob Albright* and *Fred Ardath* are rehearsing the revue that will open Pans Music Hall, now Pantages theater. The opening takes place the latter part of June.

*Ford Beebe*, well-known newspaperman is to write comedies for Vitagraph.

*Rhea Mitchell*, who received a flattering offer from a New York producer has decided to refuse it because she believes Los Angeles not only is the ideal motion picture production center, but also because this is the ideal home city.

At the Rolin studios, *Mildred Davis, Harold Lloyd's* leading lady, and *Beatrice La Plante*, the new comedienne from gay Paree, hold daily conclave to discuss a weighty and the love of *Anna Q. Nilsson* on Santa Cruz Island, where J. Parker Read's current production, "Under the Mast," is being largely filmed. *"Jazz" Conklin's* thoroughbred collie is putting pep into many of the scenes by vocal demonstrations, and once he nearly spoiled a few hundred feet of film by attempting to come to his master's rescue.

*Claire DuBrey*, the young emotional actress who is known as one of the screen's icy-blooded "vamps," is at last to play

### A Respectable Part

From the role of Bolshevik in "Americanism," and that of the "main whisper" in "The House of Whispers," she comes to play the part of a perfectly virtuous and admirable damsel in a new *Bessie Barriscale* production.

*William D. Taylor* is progressing splendidly with his new picture, temporarily titled "The Boy," from an original story by Julia Crawford Ivers. *Lewis Sargent* is again to play the leading role.

"Miss Hobbs," first Realart starring vehicle for *Wanda Hawley* is rapidly nearing completion under the direction of *Donald Crisp*. The principals, including *Helen Jerome Eddy*, have just returned from Monterey, Cal., where a large number of outside scenes were shot.

*Clarence Badger*, director of *Will Rogers*, has

### A Lot of Reformers

on his hands. Apart from the humorous *Will*, who is always striving for bigger and better jokes, there is *Helen Chadwick*, who has come out strong for the overall movement. She had to do it for the picture and liked it so well that she has decided to give it a trial in private life.

*Mitchell Lewis*, star of the Metro film versions of the Jack London tales, has gone to San Francisco with his director, *Edward Sloman*, and the entire company to do location work for "The Mutiny." It is under that abbreviated title that the famous story, "The Mutiny of the Elsinore," is to appear.

*Ethel Clayton's* next Paramount Artcraft picture will be an adaptation of "The City Sparrow," by Kate Jordan.

*J. Warren Kerrigan's*

### Ninth Brunton Production

"The House of Whispers," is adapted from the novel by William Johnston. It has been completed and is about ready for shipment east. In this and in Kerrigan's next, "The Coast of Opportunity," *Fritzie Brunette* will again be seen as his leading lady.

*Bessie Barriscale* will play a character part in her next film, called "Life's Test."

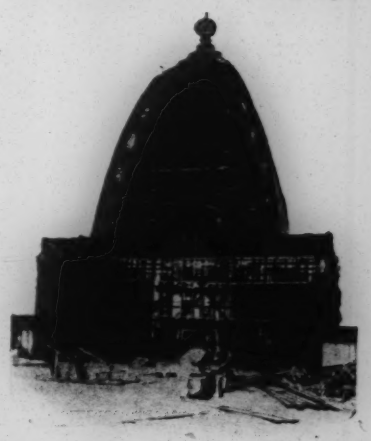
In "Madame X," the latest Goldwyn production starring *Pauline Frederick*, are scenes which are remarkable, even among the perfected pictures of the day, for their detailed accuracy. In the big courtroom scene of the famous play

### An Exact Copy

has been made of the Court of Assizes in Bordeaux.

Life, *Viola Dana* states, has become for her one queer coiffure after another. While appearing in Metro's screen version of "The Willow Tree, the diminutive star had to have her hair elaborately done the Japanese fashion twice every day; and now in "Dangerous to Men," she appears as Eliza, the little girl with pigtails braided so tightly that they fairly squirm.

"I'll probably be a she-convict next and have to have my hair all shaved off," predicted *Viola* mournfully.



*Strange though it may seem, this is Universal's Temple of Vishnu as reviewed from the rear*

# SCREEN NEWS OF THE WEEK

## BIG REWARD FOR FILMS ABROAD

### Edward H. Griffith, Back from Europe, Sees the Value of Exportation

ENGLAND and France have never been more ready to look with favor upon American productions than at present, according to Edward H. Griffith, who recently returned from an extended trip abroad where he went to study conditions.

"Several of my friends have asked whether or not the British are inclined to disapprove of our establishing business connections in England," said Mr. Griffith. "There was some controversy, I believe, when one or two of our larger producing companies outlined their plans to build studios in London. But the boycott was confined to the smaller exhibitors, and not to the representative firms. Most of the latter seem to be in favor of fair competition. The demand for pictures over there is very great and companies producing worthwhile things are desired, rather than deplored."

As Director of the Picture Section of the War Department, Mr. Griffith probably gave the Government two of its most valuable assets in the prevention of venereal disease when he wrote and directed "Fit To Win" and "The End of the Road," which were used to protect our boys in the Army and Navy during the war. He has just completed "Bab's Candidate," featuring Corinne Griffith and at present is at work upon "The Vice Of Fools," featuring Alice Joyce.

### Lillian Gish with Frohman Corp.

Lillian Gish, featured by D. W. Griffith in "Hearts of the World," "The Great Love," "Broken Blossoms" and other works, has signed a contract to appear on the screen as a star for the Frohman Amusement Corporation. Miss Gish's contract will run for two years and she obligates herself to appear in "not more than five productions a year," for which, it is said, she will receive a sum "slightly in excess of $500,000 a year."

She will begin work under her new management as soon as Mr. Griffith's adaptation of "Way Down East," in which she has a leading part, is completed.

The deal by which Lillian Gish was signed with a long term contract with the Frohman Amusement Corporation was put through by H. J. Smith, of Perry and Smith.

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### To Produce in the East

Beginning July 1 all Selznick productions made by the Lewis J. Selznick Enterprises will be produced exclusively in the East. The expansion of the company's production activities is responsible for the move.

The Selznick West Coast Studios are being used for the present for the making of an Olive Thomas picture, an Owen Moore feature and the production of a National Picture feature made for Selznick. With the completion of the Moore and Thomas features and the current National picture all the Selznick staff headed by Harry Rapf will come East.

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### New Stanley Company Houses

Jules E. Mastbaum, president of the Stanley Company of America has announced that this corporation has taken over from Michael Stiefel, three of the largest motion picture theaters in Northeast Philadelphia and hereafter they would be operated under the Stanley banner. The theaters are the Iris, Kensington and Allegheny avenues, the Lafayette, Kensington avenue near Cambria street and the Star, Kensington avenue near Lehigh.

### Pre-Release Showing of "Empty Arms"

The release date of "Empty Arms" for the entire country is June 1st. By special arrangements made with Sidney Cohen, president of the New York State League of Exhibitors and owner of five of the biggest neighborhood theaters in New York, a prerelease showing of "Empty Arms" was arranged, as a means of "tryout" of the exploitation method which has been evolved. All of the schemes and stunts and ideas which were suggested in the $100,000 packet were put into practice. When the picture opened simultaneously in four of the theaters the result was a near-riot.

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### European Rights to "Determination"

The United States Photoplay Corporation has contracted for the entire European rights for "Determination" with the Stoll Film Company of London, England. This is said to be the first time in the history of the motion picture industry that the European rights of a picture have been sold before it has been actually released for exhibition purposes. The production will be first released in New York City and then in London. Arrangements are being made to show it in one of the largest houses in the Stoll chain in Drury Lane.

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### Holubar-Phillips Picture Started

Allen Holubar and Dorothy Phillips started work on their first independent production May 22 at the Hollywood studio. The production is being sponsored by Al Kaufman and will cost $250,000. The scenario has been completed and is by Olga Linck Scholl in collaboration with Holubar. As yet it is unnamed.

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### O'Brien Still with Selznick

Myron Selznick, President of Selznick Pictures Corporations, denies the report that Eugene O'Brien was to conclude his association with Selznick, and announced that Mr. O'Brien's contract has had its termination date extended to April 27, 1924.

### Del Ruth to Show Big Comedy Feature Here

Hampton Del Ruth, supervisor of Fox Sunshine Comedies, is on his way East heading for the Fox Convention and due to arrive in this city next Sunday in time to show the big production at the Fox annual meeting which begins on Monday. Mr. Del Ruth arranged for two drawing rooms on the train, fully equipping them with re-winding and splicing machines to enable him with his assistants and cutters to put the finishing touches on the big subject, so that the visiting exchange managers and the Fox executives could see the feature completed.

Mr. Del Ruth has been six months in the making of this comedy and seven directors have worked on it under his supervision. The Fox Sunshine Widows, the famous Singer Midgets, with countless trained animals and some twenty comedians appear in the feature.

Mr. Del Ruth will make his headquarters at the Hotel Astor and will remain in New York exactly six days, after which he will hurry back to Los Angeles to get out a number of two-reel comedy subjects.

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### "Big Four" To Release One a Month

An announcement made by Hiram Abrams lines up United Artists Corporation's productions for the year beginning September 1st on a definite schedule, under which the "Big Four" will release at least one production on the first of every month. Mr. Abrams has received assurances from Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith individually, that their pictures will come with sufficient regularity to assure a steady release to the theaters of the country. Big pictures by independent producers will also be released but it is contemplated that these outside pictures will be in addition to the one a month schedule.

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### Monroe Salisbury's Cast

Monroe Salisbury, who has just announced the formation of his own independent company to be known as the Monroe Salisbury Players, Inc., has completed all details for the start of his first production, "The Barbarian," by Theodore Solomons. His organization of players includes Jane Novak, J. Barney Sherry, Eleanor Hancock, Harrison Post, Milton Markwell and Alan Hale. Donald Crisp will direct "The Barbarian." Mr. Salisbury has not announced any distribution plans as yet, but expects to do so very shortly.

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### Keaton in Big Pictures

Buster Keaton, erstwhile vaudevillain and for years a fun getter with the Joe Keaton family and who has been supporting Roscoe Arbuckle in pictures, is soon to make his appearance in a big film that will have William H. Crane as the principal legitimate player. Winchell Smith made a screen version of "The New Henrietta" in which Mr. Crane originally appeared on the stage.

## IS THAT SO!

*Montagu Love*, has been engaged to play an important part in *Geraldine Farrar's* first Associated Exhibitors production, "The Riddle Woman."

*Florence Vidor* is to play the leading role in the forthcoming Ince-Vance Special, "Beau Revel."

*Pat Moore*, who recently finished work in Allen Dwan's production, "The Heart of a Fool," is believed to be the only English born child actor of the screen. His young brother *Micky* boasts of British Columbia as his birth place. *Pat* is five years old and *Micky* three and a half.

*Myron Selznick* has re-engaged *Elaine Hammerstein* for a period covering seven yars.

*Pedro de Cordoba* plays an important role in "The Sin That Was His," starring *William Faversham* in his second Selznick picture.

*Lucy Cotton* plays the leading feminine role opposite William Faversham in "The Sin That Was His."

*Mary Hay* has been engaged by *David Wark Griffith* for the part of Kate Brewster in "Way Down East." This is the role originally intended for *Clarine Seymour* until her death removed her from the cast.

*Mabel Normand* opened St. Paul's new moving picture theater, The Astor, on May 15.

*Richard Storey*, brother of *Edith Storey*, has joined the Thomas H. Ince staff as Assistant Director to John Griffith Wray.

*Jackie Saunders* has been engaged by William Fox to play opposite *William Farnum* in "The Scuttlers."

*Howard Lang* has been chosen by *Harley Knoles* for an important role in "A Winter City Favorite," *Dorothy Dalton's* forthcoming picture for Paramount

*Julien Josephson* has been engaged under a long-term contract to write original stories and the continuities for Famous Players-Lasky Corporation.

*Tom Mix* has completed at Sonora, Cal., the exteriors of "The Untamed," the Max Brand story which Emmett J. Flynn is directing, and his company has returned to the Hollywood studios.

*Vivian Rich* has completed "A World of Folly" under the direction of Frank Beal at the Fox Hollywood studio.

*Jane McAlpine* has been engaged as leading woman for William Russell in the Fox film version of the Ridgwell Cullum novel, "The Twins of Suffering Creek."

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### To Return to Screen

After a retirement from the screen for more than a year, Jewel Carmen returns to the silent drama as a star in a Roland West production as yet unnamed. The Iroquois Film Corporation will present the Roland West productions of Jewel Carmen, whose contract calls for four features a year. The first of the quartette of pictures is now in progress at the Estee studios in West 124th street, Mr. West will be remembered as the author and producer of the stage success "The Unknown Purple."

# SCREEN NEWS OF THE WEEK

## FOX OPENS NEW STUDIO

### Film Company's Mammoth Eastern Plant Spells Last Word in Efficiency

THOUSANDS of persons percolated through the doors of the new William Fox studio at Tenth avenue and 55th street, New York, Monday afternoon and the same thousands noted the handsome new film institution, the most amazing and modern picture studio and office plant they had ever seen.

As the invited guests of the Fox Corporation were shown through the mammoth structure which is ideally designed in every way to meet the growing demands of the Fox film manufacture, they were regaled with many interesting sights, the studio being littered with floral tributes, decorated with American flags and each section displaying the most approved of studio equipment and paraphernalia.

The cost of the new studio is estimated at $2,500,000 and not only gives a world of space to the studio activities themselves but contains sufficient space to house the administration offices as well as having a spacious dining room and kitchen. The plant will house 5,000 employees and is a model of fireproof arrangement. The gound dimensions are 275 feet by 150 feet; the total floor space is 150,000 square feet and the laboratory has a capacity for 3,000,000 feet of film per week. The Fox executives declare they have a plant without any doubt that spells the last word in mechanical development and construction and is the largest film producing plant under one roof in the world.

Attractive and fitting ceremonies marked the opening. There was band music, with all the Fox stars and directors making actual scenes from big pictures to be released later by Fox, and there was a big stage and auditorium where special speeches were made. Governor Edwards of New Jersey, was present and made an appropriate speech. There were also timely remarks by Mr. Fox, and Judge Charles L. Guy.

It was a great day for Fox and the new plant and its numerous attaches.

### "Tomorrow" First Film

"Tomorrow" is to be the first production made by the Community Production Company. C. S. Clancy is the author and Ashley Miller the director. The cast contains the names of James Morrison, Gladys Hulette, Ann Lehr, Frank Mills, Paul McAllister and William Bechtel.

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### New Sunshine Film

"The Ninth Commandment" is the title of a feature by the Sunshine Film, Inc., starring Fernando R. Elizonda. The picture is said to contain exceptionally stirring underworld and railroad scenes. The story was written by Mr. Elizondo and the production is under the direction of Emil Harder.

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### Finish Cutting of Comedy

Elmer J. McGovern has completed the cutting and editing of the six reel feature comedy, "Up in Mary's Attic," which is being released on the state right market by Fine Arts Pictures, Inc.

### Vale with Brady

Travers Vale has signed a contract to direct pictures for William A. Brady and will be associated with Paragon Company.

### New Underwater Camera

Annette Kellerman has experimented with every known type of camera contrivance in order to obtain the proper results that would make her swimming accomplishments live upon the motion picture screen and in order to reach this ambition, A. B. Barringer has labored for five years and has finally reached the goal. By means of his new photographic bell he is able to obtain, for the first time, in the history of photography, clear and sharp underwater stills, heretofore impossible. The bell is so constructed that it will work to any depth up to 200 feet, which is the pump capacity. The chamber is supplied with air by a three-cylinder high pressure pump, operated by hand. It is so adjusted that it may be moved about on the bottom just as the camera is moved about a stage; the weight underwater being about 70 pounds, as compared with 1,800 pounds on the surface.

The apparatus has been used for the first time in Miss Kellerman's forthcoming picture, "What Women Love," which Sol Lesser is producing.

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### Linder in "Little Cafe"

Max Linder, the popular French comedian, makes his reappearance on the screen in "The Little Cafe." Pathe is to release the screen comedy on June 6. It was adapted from the Klaw & Erlanger musical play.

## "ISLE OF DESTINY" IS COMPLETED

### Big Character Picture Special to Be Released Soon

Character Pictures Corporation has completed their special production, "The Isle of Destiny," by Mack Arthur, featuring Paul Gilmore, Hazel Hudson, and Frank Williams. Mr. Gilmore is not a new comer to the screen, but has already been featured by Triangle, Metro and Pathe, in such pictures as "Rosemary," "The Other Girl," and played the principal role of "Old Bill" in "The Better 'Ole."

Miss Hudson has had a very long and varied career upon the stage, both in musical comedy and stock. She recently closed the season with "Maytime," and has also appeared in such well known successes as "La, La, Lucille," and "Going Up." Mr. Williams has many admirers on the silver sheet, having been seen in well known photoplays this season, including Griffith's productions.

The picture was taken in Florida, at Oriental Island, Anna Maria Key, in the deepest of the marshes and spots where no camera man or company has ever traversed.

Albert W. Plummer, Treasurer of Character Pictures Corp., and Tamar Lane, Production Manager, have both arrived from Florida for the public showing of "The Isle of Destiny," which will take place soon.

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### Special Gets Scenics

Negotiations have been concluded whereby the Sunset-Burrud scenics will be released through the Special Picture Corporation of Los Angeles. "Dick" Burrud, the photographer of nature, has started a pilgrimage from the Mexican border through Alaska. The expedition is jointly sponsored by the Sunset magazine and Special Pictures Corporation. At Seattle the party will be joined by Stewart Edward White and Wallace Irwin, and from Vancouver the party will take the inside passage into Alaska. These scenics will make the second release per week of the Special Pictures Corporation, and President Louis W. Thompson announces that a schedule of three releases a week will soon be inaugurated.

(*Screen News Con'd on p.* 1130)

*Katherine MacDonald, First National's "American Beauty of the Screen," whose latest picture, "Passion's Playground," a society drama, is said to give the popular young star the best opportunity of her career*

When You Make Your Next Long Jump
See The Canadian Pacific Rockies

Quaint Victoria with its ivy-covered Empress Hotel and picturesque Vancouver with the rose-garden roof of its famous hotel—then twenty-four hours of wonderful travel THROUGH ALPINE FAIRYLAND to the Chateau at lovely Lake Louise and the Banff Springs Hotel (both open in June)—magic castles in the Alpine Fairyland, where you dance, ride, climb with Swiss guides, or swim in warm sulphur pools. There are also splendid Canadian Pacific Hotels in Canada's leading cities.

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*P. S.—The Canadian Pacific Rockies give you a real thrill either way—east to west or west to east*

Banff Springs Hotel open May 15th. Chateau Lake Louise open June 1st

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METAL WHEELS
*Are Acknowledged Strongest*
BARBER DISC STEEL WHEELS
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*Strength*—
practically indestructible.

*Resilient*—
load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

*Demountable*—
rims of standard types, proven worthy in service.

*Weight*—
practically the same as wood wheels.

*Appearance*—
graceful — substantial — distinctive.

*Cleanly*—
only a flat surface to wash.

*Economy*—
avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

*Speed*—
plain surface lessens air resistance.

*Accessible*—
Tire valve reached without bodily contortions or annoyance of trap doors.

*Adaptable*—
replaces wood spokes, utilizing regular wood wheel hub assembly.

BROOK-STEEL CORPORATION
1010 Bergen St. Brooklyn, N. Y.

## Takes First Camera Into North Borneo

A letter has just been received from E. Alexander Powell, the famous traveler and war correspondent, who started last January on an extended tour of the Far East to secure pictures for the Goldwyn-Bray Pictograph. Mr. Powell's itineray calls for visits to localities never before entered by a photographic expedition in India, China, Japan and Borneo.

An interesting extract from his letter reads: "At Sandaken, capital of British North Borneo—the world's jumping off place—five degrees from the Equator—13,000 miles from Broadway—110 in the shade (and no shade)—first motion picture camera ever seen in North Borneo—Bubonic plague and various assorted fevers—elephant herds within three miles of town—snake 26 feet long killed under judge's house last week—head-hunters still doing business in the interior—crocodiles under the town wharves — orang-utangs captured daily — cockroaches as large as mice—whiskey a dollar a bottle—opium sold by the government—fifty gambling houses in one street—Sultan of Sulu dining aboard this evening—have taken about 6,000 feet but cannot ship before Singapore—leaving tomorrow for Dutch Borneo and Celebes—Hot as the hinges of hell and wicked as Sodom and Gomorrah at their wickedest."

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## Selznick Signs Ten Writers

Myron Selznick has purchased recently the scenarios or screen rights to stories of ten of the foremost playwrights, novelists and about short story writers of the day, according to an announcement this week. This does not include the contract under which Herbert Kaufman's editorials are being picturized.

The list of the ten writers embraces the names of Frank L. Packard, George Barr McCutcheon, Edith Ellis, George V. Hobart, Pelham Grenville Wodehouse, Frances Marion, Lewis Allen Browne, William H. Hamby, Michael J. Phillips and Roy Horniman.

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## Miss Kellerman in 100-Foot Dive

A 100-foot dive from the mast of a schooner is the touch of the perilous that will be included in Annette Kellerman's new motion picture production, which soon is to be seen under the title, "What Women Love." The picture is different from anything in which Miss Kellerman ever has done, and starts from light comedy, presenting her as an American girl, fond of athletics and adventure, ending in a melodramatic climax, with the star making the high dive and following with a struggle in the water against the villain who dives in after her.

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## Grace Darmond in Color Film

What is said to be the first dramatic photoplay ever made in natural colors, "The Gulf Between," in which Grace Darmond, the Kosmik star, is featured, will make its appearance in Los Angeles as soon as a specially-made projection apparatus arrives in the city. According to Miss Darmond the picture was made some months ago in the East by the Technicolor concern.

## Off to the Jungle

Major Jack Allen, "King of the Jungle," expects to start shortly on an outdoor nature filming expedition to South America. This former Major in the United States Army catches lions alive, using nothing but a rope and one or two chains to hold the animal in case the rope should break. Major Allen thinks nothing of meeting a mountain lion barehanded. In fact, with a 100-foot rope for a weapon, he has roamed the woods and mountains of the United States and Canada, with occasional trips to the jungles of India and Africa, catching big game for the zoos of the United States. He has orders from Zoological Gardens, Menageries and Natural History Museums all over the world, for lions, tigers, leopards, wolves, wildcats, bears, pumas and various other kinds of animals.

Major Allen never kills animals except for food and in self-defense.

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## History of Hope Diamond on Screen

The sinister history of the Hope diamond which has caused sorrow and death to follow in its pathway for hundreds of years is to be depicted on the screen. The history of the uncanny stone has been traced back to India, where in the sixteenth century, it adorned the breast of Sita, Goddess of Love. It was stolen from the temple in India centuries ago, and, it is asserted, that until the day the gem is restored to an Indian temple that nothing but misery will follow those who possess it. Upon the history of the diamond is based a serial story written by May Yohe, formerly Lady Francis Hope, who was among those falling under the influence of the diamond. The serial is called "The Hope Diamond Mystery," and stars Grace Darmond and George Cheseboro, under direction of Stuart Paton.

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## Baptists End Attack on Films

An attack on the National Board of Censors of Motion Pictures contained in the report of the committee on temperance and social service of the Southern Baptist convention in Washington, D. C., was eliminated on May 17, when the report came up for adoption.

Dr. W. W. Landrum, of Russellville, Ky., presenting the motion to strike out the attack, declared that the statement was libelous and might result in heavy damages being obtained from the convention.

Motion pictures, lax laws and intemperance are blamed for the numerous divorces in the United States by the committee in its report.

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## Universal Concentrates on Century Comedies

Beginning early next fall, Universal will release only one brand of two-reel comedies. They will all be called Century Comedies, and the Century bathing girls will figure largely in most of them.

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## Hayakawa to Go to Hawaii

Sessue Hayakawa is arranging plans for a trip to Hawaii for scenes of his first independent production, "The First Born." The Japanese star has purchased three new stories which he intends to put into production during the coming year.

# FUN FROM THE FILMS

DON'T complain because Congress continues to wrangle. Better to have more talk than more taxes. — (Brooklyn *Daily Eagle*—Tom Bret's Topical Jazz.)

• • •

At the end of a fiscal year a man with a wife and nine children sat down to figure out how he stood and found that he still had a wife and nine children.—(Tom Bret's Topical Jazz.)

• • •

Frank O'Neill says, "If Home Run Ruth is a Babe, I sure would like to see that child's father."—(Tom Bret's Topical Jazz.)

• • •

New York barbers went on strike for more wages. Turning from razors to raisers as it were.—(Tom Bret's Topical Jazz.)

• • •

George Bothner sez there's many an emperor who is going to look like the deuce in the Kingdom of Heaven. — (Tom Bret's Topical Jazz.)

• • •

Printers want a law compelling manufacturers to make shoes out of leather—owing to the shortage of paper.—(Tom Bret's Topical Jazz.)

• • •

Little Miss Muffet,
Sat in a buffet—
But it wasn't any use.—(Tom Bret's Topical Jazz.)

• • •

The woman who marries a man because she thinks he has a future generally finds out he has nothing but a past.—(Tom Bret's Topical Jazz.)

• • •

The favorite flower for June brides — Divorce-Me-Nots. — (Tom Bret's Topical Jazz.)

• • •

And the up-to-date wedding service ends this way—"until debt do us part."—(Tom Bret's Topical Jazz.)

• • •

Newspaper heading says, "Mexican Governor Flees with $200,000." Most Mexicans are just the other way—they have the fleas without a cent.—(Tom Bret's Topical Jazz.)

• • •

Now that the boys are getting used to wood alcohol, whiskey is beginning to taste as soft as ginger ale.—(Tom Bret's Topical Jazz.)

• • •

First you take a cocktail shaker,
Then you add wood alcohol;
Neighbors call the undertaker,
Pretty flowers—that is all.—(Yale Record—Tom Bret's Topical Jazz.)

• • •

First you take a size eight flagon,
Then you add some modern booze;
Doctors call the Red Cross wagon.
(See obituary news.)—Tom Bret's Topical Jazz.)

• • •

Remember when you could tell the difference between a mother and her daughter?

When a woman used to take her physical culture over a washboard?

When an accountant was an ordinary bookkeeper?

And when appendicitis was nothing but a stomach ache?

Oh, boy! Remember? — (Tom Bret's Topical Jazz.)

• • •

Whiskers are about the only thing that you can get for nothing these days.—(Tom Bret's Topical Jazz.)

• • •

At the price we sell ships we may be able to go bankrupt without having another war. — (Marion H. Kohn's "Illiterate Digest.")

• • •

The Government ought to keep those boats and send them to Hog Island and make it look like a shipyard.—(Marion H. Kohn's "Illiterate Digest.")

• • •

Our Government when they buy anything it is at the top price—but when they sell they are very much Woolworth. — (Marion H. Kohn's "Illiterate Digest.")

• • •

Why sell the George Washington? The next President may want to go to Paris, too.—(Marion H. Kohn's "Illiterate Digest.")

• • •

Everybody is yelling for more pay for college professors—but does what most boys learn at college warrant more pay for professors?—(Marion H. Kohn's "Illiterate Digest.")

• • •

U. S. to spend a million dollars to try and collect income tax from corporations—what do they spend on individuals that don't pay? Just carfare to jail is all.—(Marion H. Kohn's "Illiterate Digest.")

• • •

If Europe really needs things so bad—let's lend them our moral support for a while.—(Marion H. Kohn's "Illiterate Digest.")

• • •

## Motion Picture League Holds Conference Here

The annual conference of the National Motion Picture League, of which Mrs. Adele Woodward is President, was held last week in the Russell Sage Foundation Building at 22d Street and Lexington Avenue.

W. H. Dudley, Director of Visual Instruction at Wisconsin University, told of the great success that attended Wisconsin's work in sending instructive films to rural sections.

Miss Teresa O'Donohue, speaking for the League of Catholic Women, told of the extensive use the Catholic Church is making of motion pictures in its schools and church halls, depicting the lives of saints and re-enacting scenes from sacred history. Arthur Wilson Courtney spoke of the use of the picture as a means of uplift from the Protestant point of view.

At the night session Dr. Thomas W. Churchill, former President of the Board of Education, expressed opposition to any censorship of pictures, at least for the present.

• • •

## Gladys Came in Last

James W. McLelland, noted horseman and owner of the speedy "Eternal," recently entered a horse named "Gladys" in a race at the Jamaica track. The horse was named after the wife of William G. Stewart, production director of the Capitol Theater. When Stewart heard of the entry, he got on, "hook, line and sinker." He told his friends that "'Gladys never failed him,'" and he informed his wife that she should receive all the winnings. "Gladys" came in last!

• • •

## Cast of "Point of View"

In the cast of Elaine Hammerstein's next Selznick picture "The Point of View," are Arthur Houseman, Warren Cook, Cornish Beck, Rockliffe Fellowes, Helen Lindroth and Hugh Huntley. Alan Crosland is directing the production.

"Look Who's Here" Cleo Mayfield in a Claire Belle frock of Mallinson's DEW-KIST and INDESTRUCTIBLE VOILE

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Iron is Red-Blood Food—Nuxated Iron Helps Put Roses Into the Cheeks of Women and Gives Strength and Energy to Men

If you were to go without eating until you become weak, thin and emaciated, you could not do a more serious harm to yourself than when you let your blood literally starve for want of iron—iron that gives it strength and power to change food into living tissue, muscle and brain. Without plenty of iron in the blood, no matter how much or what you eat, your food simply passes through you without doing you any good—you don't get the strength out of it and instead of being filled with youthful strength and energy you are weak, nervous and all run-down. If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks, then test your strength again and see how much you have gained. Numbers of nervous, run-down people who were ailing all the while have most astonishingly increased their strength and endurance simply by taking iron in the proper form. But don't take the old kinds of iron simply to save a few cents. You must take iron in a form that can be easily absorbed and assimilated like Nuxated Iron if you want it to do you any good, otherwise it may prove worse than useless. You can procure Nuxated Iron from your druggist on an absolute guarantee of satisfaction or your money will be refunded.

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# —ASK ME!—

## Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I HEAR there are hotels which young women can occupy without the fear of molestation—hotels like the Martha Washington. Is there no hotel that men can occupy with an equal sense of security?

THEODORE DERR,
New York.

We sympathize with you. It was not until about two months ago that we heard of such a place and upon investigation found that it came up to our expectations. That is the Allerton House on East 39th Street where men can live in comfort alone. We understand that the same corporation which controls this large hostelry is building other hotels in which the same conditions will prevail.

• • •

Is it really true that there is more than merely movement according to rote or rhythm in dancing?

JAMES COLWELL,
Brooklyn.

We have talked to many of the greatest dancing masters and dancers in the world including Madame Pavlowa, Nijinsky, Fokine, Vestoff. We have come to the conclusion that there is a philosophy of dancing. The dancers we have named realize its existence and base their work upon it. Fokine, for instance, regards the gesture as being at the basis of every dancing movement. Vestoff regards the dance as coordinated body expression,—coordinated to the music or the feeling of the individual dancer.

• • •

I remember scenes in Sherlock Holmes in which Sherlock was asked to follow a lighted cigar. I often wondered whether that was a real cigar or merely an electric light that was made to glow like one. Can you help me out?

PATRICIA WOOD,
Tarrytown, N. Y.

We never had occasion to talk to Mr. William Gillette concerning his stage appurtenances, but we know him to be such a master of stage creations that if he possibly could he would not have used anything but a lighted cigar. Nowadays, I have no doubt that managers would utilize radium luminous material or some other safe means to eliminate fire danger and at the same time overcome the rising cost of tobacco.

• • •

I hear dramatic critics and editors are complaining that they receive a great amount of material from press agents that is valueless—showing no sense of newspaper usage or experience. Why is that so?

PETER WILMOT,
New York.

We agree with the dramatic editors and dramatic critics who make this complaint. We, ourselves, when in an editorial capacity, have been subject to the same avalanche of material. The only remedy we can think of is using more discretion in selecting the person to whom is entrusted the dissemination of news material.

• •

I understand there was a beauty contest in New York for positions in a forthcoming production called "The Rose Girl." Is that the usual way of getting together a cast in New York?

JAMES BUSCH,
Hartford, Conn.

That is a most unusual way but one which is effective, because it draws public attention to a specific play or production and besides allows a choice to be made from the loveliest girls available in the city at any particular time.

• • •

What is a clipping service?

TIMOTHY FLEESMON,
Syracuse, N. Y.

A clipping service is an agency which reads publications for some particular subject the client of such agency desires to have clipped. The clipping service, however, depends upon the intelligence of their lowest type employee for efficiency. Since they do not pay high wages, many of them give poor service.

• • •

I have seen a great many of these so-called "interpretive" and "nature" dances, but all they seem to do is jump around and chase imaginary mosquitos. I don't call that dancing. It has always seemed to me that a dancer ought to have some kind of technique or something, but these "nature" people apparently don't bother with a little thing like that. Am I right?

JAMES CHARLTON,
New York.

You are. That is, you are partially right. It is true that many if not most teachers of dancing remove all restrictions on their pupils when they reach the "interpretive" stage of the art. The common method is to drape the dancers Greekly, start the music and then let them caper. That is why there are so many "interpretive" dancers in our midst who do not interpret and who give the impression that they are merely letting off steam. As a matter of fact, however, there is a well-defined technique in "interpretive" dancing of the best kind; and thoroughly qualified teachers ground their pupils in it before they allow them to "interpret" for themselves. Sonia Serova, for instance, in private life, Mrs. Veronine Vestoff, gives her pupils as thorough a course in the technique of "interpretive" and "nature" dancing as they receive in preparation for ballet work. It is a different technique, of course, but just as essential.

• • •

What are the most famous of the actors clubs in New York?

J. H. G.,
Ashtabula, O.

The Lambs Club, the Players' Club, the Friars Club, the Green Room Club, and the National Vaudeville Artists' Club. All of them have elaborate houses. The Players' Club was founded by Edwin Booth, and occupies his old residence in Grammercy Park.

• • •

What are the names of some of the more prominent theatrical costumers?

E. C. CLARK,
Des Moines, Ia.

Anna Spencer, Inc., Brooks, Paul Arlington, Inc., and Schneider-Anderson.

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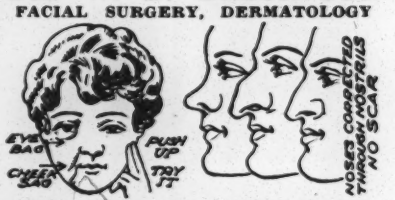


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# "BEFORE THEY WERE STARS"

(*Continued from page* 1113)

in the same studio that introduced Anita Stewart and Norma Talmadge to the picture public. But while they started work as extra girls, she began practically as a full-fledged star. In these days of super-advertising she would have been billed as such in "Little Nemo's Christmas," but of course that was unknown in the early days of pictures. Had she

## Remained at the Vitagraph

she might have reached the top of the ladder much sooner. Instead of doing so, however, she only played in a few pictures and then decided (or rather, her mother decided for her!) to return to the more lucrative profession and once more took up her vaudeville career. This time she dropped the "Baby" and was billed simply as "Zena Keefe." She was a big girl now!

During the three years that followed most of Zena's vaudeville appearances were made as a "single." She featured that well known classic of songs, *Cheyenne,* and had a real pony as "prop." Her singing and dancing made a great hit wherever she went.

Later on, during her final vaudeville appearances, she was star of a tabloid musical comedy which had ten young men in the cast. A woman star with a male chorus,—quite the inverse from the usual order of things, proved quite a sensation wherever it played.

During this time she played occasional

## Picture Engagements

and found that she had to pass up a great many good things because they did not fit in with her vaudeville dates. It was all right when she was in New York, or on the Subway Circuit, or in Los Angeles, but other cities (outside of commuting distance!) were worse than having no engagement at all. At last, after mature consideration, she decided to give up one for the other, and we are glad that the vaudeville work was put on the shelf and that she set out to be a picture star.

After she had appeared in a series of special productions, she was engaged to appear as leading woman for Owen Moore in Selznick's production of "Piccadilly Jim." Much interest was evinced in this particular feature because of the extensive advertising campaign which Mr. Selznick inaugurated. Plans had been made for the theatrical production of the story to occur at the same time and the newspaper stories about Gregory Kelly (the stage star) and his first appearance away from the banner of Stuart Walker, and the subsequent suit over his services, made extra copy that Mr. Selznick had not counted upon.

Owen Moore was the real star of "Piccadilly Jim," but Zena Keefe made so much of the leading woman's role that Mr. Selznick decided then and there to star her. She had been promised to Eugene O'Brien for one picture but Mr. Selznick did not wait to commence his new advertising of the coming star. Theater programs had for weeks contained mention of the various Selznick stars,—Eugene O'Brien, Elsie Janis, Elaine Hammerstein, Owen Moore and others and this is the extremely clever way in which the announcement read:

## A Star Next Year

"Stars made overnight last just about that long. Stars can't be made anyhow. They have to be discovered. After discovery, they can be helped by proper exploitation and the latest idea along this line has been evolved by Myron Selznick, President of Selznick Pictures Corporation.

"Mr. Selznick recognized in Miss Zena Keefe, real star talent. So he proposed that for one year she should place herself under his management, appearing with such stars as Eugene O'Brien and Owen Moore. At the end of that time, Miss Keefe is to enter the ranks of the Selznick stars in her own right and it will be interesting to watch the result of this unique combination of managerial foresight and a young player's patience."

This announcement appeared in all the theater programs and in other Selznick ads early last fall.

Her second picture, "His Wife's Money," repeated her earlier success and proved that Myron Selznick's judgment was keen as ever. A tribute from a film fan to the effect that she knew the leading man and woman must be engaged or married because they made love so well! would be amusing except that she saw "Piccadilly Jim" a little later and thought the same thing! The love scenes were convincing just as all the rest of them were. The *Mirror,* on Feb. 28, in commenting upon her work, says: "Zena Keefe supports Mr. O'Brien with as fine an example of acting as is currently playing in other pictures about town. Her portrayal of the part was vividly delineated in every inch of the picture."

## "The Nineteen Twenty Star"

she is called and the newest addition to the Selznick constellation is worthy of the honor.

Since the O'Brien picture, Miss Keefe has worked in "The Woman God Sent," "Out of the Snows" and "Marooned Hearts," the last being in the course of completion.

Here is a star who cannot be said to have jumped to fame. She had a long row, and then when the big opportunity came was willing to accept the judgment of one of the best minds in the film game that she needed a little more experience before becoming a full-fledged star.

Her work compares favorably with many of the leading lights in pictures and she is vastly superior to many whose names are written in big letters, but she is not conceited about her work and will be all the bigger and better for waiting.

Lack of conceit is one of

## Her Big Points

her friends say, and she is not a bit "up stage." The friends of humbler days are still her friends and she is the same happy, care-free little girl as in those long-ago days when she was the child prodigy. Everyone rejoices at her success and her many new film friends will grow to know and love her as the flesh and blood ones do. Sincerity is somehow apparent even in pictures and her good will and happy nature will "get over" without fail.

We make the prediction that this time next year she will be one of the favorite film stars. Wait and see! Mr. Selznick took no chances when he made her a star and his foresight will be rewarded many, many times.

MRS. NOAH never suspected that EDDIE CANTOR HENRY LEWIS GEORGE WATTS FRANK HURST GEORGIE PRICE WELLINGTON CROSS and many others would give American audiences in 1920 so much fun at her expense. Her domestic affairs have made a great Comedy Song entitled:

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**"THE SON-DAUGHTER"**
By George Scarborough and David Belasco
*A play of New China*

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George Broadhurst Presents
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With HELEN MacKELLAR
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**The Wonderful Thing**
With JEANNE EAGELS
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Hugo Riesenfeld's Musical Comedy
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## Where'll We Eat?

### Grace's Garret

The cameleopards of Greenwich Village change their spats and cross the hot sands of Washington Square to taste the Zem-zem waters at the Oasis. This is at the southeast corner of Thompson street and Washington Square South, the place where the famous Fifth Avenue Bus Lines go hurtling around the bend to shove off on their journey northward. Above the tempting Oasis is Grace's Garret. The little building is quaint and green in the extreme, with geraniums shooting up and out of window boxes, and pretty gels and handsome swains within.

### Hotel Shelburne, Brighton Beach

No ice is cut by the amount of time at one's disposal when contemplating a visit to the seashore overlooked by the Shelburne. It is no trick at all to jump on a train and whisk out of town but a few moments to such a delightful destination. As such an expedition does not assume the tribulations of a regular peregrination, it is one of the features that go to make New York City a veritable summer resort for one and all. Arrival at the Shelburne is restful and invigorating, in- and out-door sports are at hand, such as swimming, boating, board-walking, sun-bathing and all that sort of thing.

### del Pezzo's

Famous among the old guard and the latter day rounders as well, is del Pezzo's grotto on West 34th street, diagonally opposite the entrance to the Long Island Railroad Station in the Pennsylvania Terminal. For many years stars of grand opera have repaired to del Pezzo's mainly for the wonderfully succulent spaghetti that not only blooms in the spring but in the other seasons as well.

### Brazilian Coffee House

On West 44th street, and sponsored by members of a family well known in American jurisprudence, politics, and all out-door life, is the one and only exponent of the real art of bringing the coffee bean to its full beauty and flavor, aroma and all. Each particular and individual coffee bean is fostered by a careful attendant, wearing his badge of office. In its native habitat, the steppes of Brazil, the coffee bean, if left alone, becomes very fierce, but properly nurtured, is as gentle as a subway ticket chopper asleep at his post. Brazil has made nuts famous the world over, and the advent of the Brazilian Coffee House on 44th street gives added impetus to the brain worker who must have his little swig of coffee. There is another excellent feature about the establishment that is rapidly becoming popular, and that is the cosy atmosphere of the interior with its convenient writing tables and jolly high-low-brow patrons. Then, too, there is a dearth of goblins and occultisms in and about the place, which is only another argument in its favor.

## STUDY HELPS THE STARS TO TWINKLE

(*Continued from page* 1097)

thoughts would be described, and the workings of his conscience would be gone over.

"But now-a-days the way they write it is entirely different. Take the same character for example. He is seen pacing the floor. He draws a dagger from his belt. He turns it over in his hand and it flashes in the light of the fire from the hearth. Then he tests its edge. Then he sharpens it on the sole of his shoe. Then he digs it into a sofa pillow to make sure it's in working order.

"All this, you see, makes

### Good Moving Picture Stuff

There's action in it.

"There is good moving picture 'stuff' in public libraries," he continued. "The real trouble is that the beginner will not take advantage of it. It is the duty of every person interested in the future of the moving picture script to bring to the attention of amateurs this great wealth of material provided by libraries. Then there are books which contain technical information of real value to the scenarioist and the industry is crying for good manuscripts."

He then outlined the work which many of the large producing companies are doing to encourage young writers. The need for finished scenarioists perhaps is greater than ever before in the business. The scenario departments are swamped daily with tons of literature, most of which never is given more than one reading. Each script is carefully culled for any possible original idea and

### Credit Is Given

to the writer who produces it.

But in the main, the bulk finds its way through the mails back to the amateur who has not acquired a knowledge of how to assemble his action.

Where does he naturally turn? One of two places—the advertised "school" for writers or the public library. In the former he finds out that he must pay for his knowledge—which is in many instances unreliable—while at the library he is told that the best literature on this subject is available and free. In addition he has thousands of books from which he can draw ideas. He can get in touch with newspapers from all sections of the country and the latest trade periodicals. But most beginners are unaware of this.

A recent movement that should greatly assist theatrical and moving picture folk—which includes the actor, director, stage manager, scenic artist, as well as the writer—is that which the American Library Association has launched

### To Extend the Influence

of books and libraries to all parts of the United States. The A. L. A. came into international prominence through its efforts in behalf of service men during the war. As part of its peace-time Enlarged Program, recently projected, the Association will encourage, in cooperation with the Special Libraries Association the establishment of technical libraries in every industrial plant, commercial and mercantile institutions.

# WHERE THE SHOWS ARE PLAYING ON THE ROAD

**BOSTON:** COLONIAL — The Ziegfeld Follies of 1919 were accorded their usual warm reception when they opened here Monday night at $4.00 top. First week. PLYMOUTH—"The Charm School," a comedy with a wee bit of music and an amusing plot, is excellent. Third and last week. PARK SQ.—"Listen, Lester," with Ada Mae Weeks, has made almost as big a hit as "Honey Girl" did a few weeks ago. Second week. WILBUR—"Oui, Madame," a lively musical comedy, aided by the pretty melodies of Victor Herbert, is enjoying much popularity. Last week. TREMONT—"Mary," a sparkling, entertaining musical comedy is staged with characteristic "pep" by George Cohan. Second week. SHUBERT—"I'll Say She Does," an extremely good musical comedy with Juliette Day, opened this week. All the receipts of the first week are going to the American Legion. First week. HOLLIS—"Genius and the Crowd," with George Renavent will satisfy that class of people who clamor for "something new." It is admirably acted throughout. First week. MAJESTIC—"Howdy, Folks" is a pleasing comedy dealing with life among the mountaineers of North Carolina. Last week. ARLINGTON—Alma Tell has scored a success in "Susan Lenox," a melodrama from the like-named novel of David Graham Phillips. Fourth week. Aldrich.

**BUFFALO:** SHUBERT-TECK—Sophie Tucker appeared in the musical comedy "Tick-Tack-Toe," gaining much applause for herself and capable company. Scenic effects very good. For the closing week of the regular season McIntyre and Heath in "Hello, Alexander." MAJESTIC—The Bonstelle players played to good advantage in "A Little Journey." Jack.

**CLEVELAND:** OPERA HOUSE—"Poldekin," Booth Tarkington's newest drama, brought new laurels to George Arliss and added new admirers to his art when he presented the play this week at the Opera House. Many did not enthuse over the play itself. But everybody enthused over Arliss' artistic conception of the philosopher, "Poldekin." A fine cast surrounded the star, making this one of the year's biggest dramatic triumphs. SHUBERT-COLONIAL—"The Rose of China," with Frank McIntyre as the leading funmaker, was a distinct hit at the Shubert-Colonial theater. The play was pleasing to the eye and to the ear as well, with pretty scenes, and tuneful tunes. McIntyre was funnier than ever, and he had an excellent supporting company, chief among them being Jane Richardson, Cecil Cunningham and Oscar Shaw. PROSPECT—"What's Your Husband Doing?" was the happily chosen comedy presented this week at the Prospect Theater by the Thurston Hall Players under the direction of Vaughan Glaser. Thurston Hall gave a fine performance of the harassed husband, and he was ably supported by the other members of the company, especially by Ann McDonald, Violet Palmer and June McCree, who depicted the three wayward wives. "What's Your Husband Doing?" was particularly well suited to stock purposes inasmuch as it afforded opportunities to almost every member of the cast. Loeb.

**MONTREAL:** HIS MAJESTY'S—17th, Nance O'Neil in the "Passion Flower." It is a powerful and well written play—if slightly morbid—and was staged beautifully. Nance O'Neil gave a strong impersonation of Raimunda, Annette Westby was a capable Acacia, and Maude Durand presented a capital character sketch of the old servant Julianna; Lumsden Hare as Estaban was excellent, and Harold Hartsell, an old favorite here, gave a remarkable characterization of Rubio; Alfred Hickman was good as Eusebio. 24-29, "Luck of the Navy." ORPHEUM—Orpheum Players, 17, presented "The Heart of Paddy Whack." It is the usual type of Irish drama made popular by Chauncy Olcott. It is a pleasing entertainment and William Naughton, as the struggling hero, scores both in his singing and acting. Margaret Knight was charming as the orphan heroine. Arthur Byron gave a clever impersonation of a shady horse dealer. Helen Berresford, Dorothy McCord and Edith Spencer did their usual good work. 24-29, "Dawn o' the Mountains." Tremayne.

**PITTSBURG:** NIXON—The house will be dark with the exception of screen plays for the summer season. The first of these is "The Confession" and was well received. PITT—"A Mormon Maid" will be the photo play attraction here for the week, owing to the closing of the regular drama season. ALVIN-SHUBERT—"Frivolities of 1920," had a good house here. Latus.

**PROVIDENCE:** SHUBERT MAJESTIC—"Tke It from Me," a "sure-fire" musical comedy, proved most gratifying and was attended by fair houses all week. Scheduled for this week is Fred Stone in "Jack O'Lantern." Wallace.

**SAN FRANCISCO:** COLUMBIA—Raymond Hitchcock is pleasing with his drollery and pretty girls. Direct from the Blackstone Theatre, Chicago, Booth Tarkington's comedy, "Clarence," will come May 24. CURRAN—Louis Mann, a favorite, opened May 17 with "Friendly Enemies" to a crowded house. Much had been expected and the expectations were realized. The play and players pleased. Barnett.

**SEATTLE:** METROPOLITAN—Guy Bates Post returned to Seattle May 13-15 for a three days' engagement in "The Masquerader." Mr. Post was greeted by capacity houses at every performance. May 18, vaudeville show by local talent under the auspices and for the benefit of the Campfire Girls. May 17, Galli-Curci in concert. May 19-22, Gus Hill's Minstrels. May 27-29, Sonoria Italian Grand Opera Company. Mendell.

**TORONTO:** ROYAL ALEXANDRA—"Peter Ibbetson" to very appreciative attendance. Many of the Robins' Players' best admirers were not sanguine as to the result of the experiment, but the production was a revelation. Graham Velsey played Peter "wonderfully." This young man will go far, as he has brains and uses them. Ritchie Ling was the Colonel, and a more capable performance one could not wish for. Romaine Callander played the Major. His scene with Peter at the inn was magnificently done. Helen Holmes gave just the right touch to "Mary, Duchess of Towers." Rena Caruthers, always gracious, was Mrs. Dean, and Miss Travers a lovable Mrs. Glyn Dantree.


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# VAUDEVILLE BILLS FOR THE WEEK OF MAY 31st

**(Billing for week of June 7th in Parenthesis)**

**NEW YORK:** ALHAMBRA—Julia Curtis; Jane & Kath Lee (N. Y., Royal); Whipple, Huston & Co. (N. Y., Colo.); Rice & Newton; Rooney & Bent; Eric Zardo. COLONIAL—Monroe & Grant; Sylvia Clark; Nelson & Cronin; The Sharrocks (Coney Island, Bright.); Ivan Bankoff & Co.; Burns Brothers; Harry Carroll Revue (N. Y., Colo.); Barnes & Freeman. RIVERSIDE—Maria Lo & Co. (Bklyn., Orph.); Lydell & Macy; Mr. & Mrs. G. Wilde; Clark & Bergman; Wright & Dietrich (Phil., Keith.); Lady Sen Mei; Belle Baker; Lew & Paul Murdock. ROYAL—Jack LeVere; Francis Kennedy (N. Y., River.); León Varvara; Claire Vincent.

**BROOKLYN:** BUSHWICK—Mrs. Gene Hughes (Bos., Keith); Lillian Herlein; Fenton & Fields; Dave Roth; Santley & Sawyer Co. (Bos., Keith); Aerial Valentines; Maud Earl & Co. (N. Y., Al.); Bert Errol (N. Y., River). ORPHEUM—Claudia Coleman (N. Y., River.); James L. Browning; Samoyoa; Four Readings (Bos., Keith); Stone & Kaliz (N. Y., Royal); Thos. E. Shea; Francis Pritchard (Phil., Keith); Leroy & Lytton; Julius Tannen.

**BALTIMORE:** MARYLAND—Lord & Fuller; Mollie Fuller & Co.; Anatol Friedland: Allen Rogers; Boyce Combe; Orth & Cody; Moran & Wiser.

**BOSTON:** KEITH—Bensee & Baird (Lowell, Keith); Nathan Bros.; Grace Huff & Co.; Merritt & Bridwell; Ford Sisters.

**BUFFALO:** SHEA—Fred Berrens; Kane, Morey & Moore; Captain Bett's Seals; "Putting It Over"; Lillian Shaw (Balto., Mary.); Elm City Four.

**CALGARY:** ORPHEUM—1st half: Howard & Clark Revue; "Fixing the Furnace"; Spencer & Williams; Bill Robinson; Eary & Eary; Morgan & Gates; Reddington & Grant. (Same bill plays Victoria 2nd half.)

**CHICAGO:** MAJESTIC—Mme. Emma Trentini; Lew Dockstader; Phil Baker; Hampton & Blake; Oscar Mirano Trio. STATE LAKE—"The Little Cottage"; Ruth Roye; Billie Shaw's Rev.; Friscoe; Sandy Shaw; Ferry. PALACE—Valeska Suratt Co.; Glenn & Jenkins; Bostock's Rid. Sch.; Howard & Sadler; Allman & Nalle; Aleen Bronson; Beeman & Grace; Adelaide Bell Co.

**CLEVELAND:** KEITH—Toto (Grand Rap., Emp.) Grace Nelson; "Love Shop"; ElRey Sisters; Frank Wilcox & Co.; Tabor & Green; Jennier Bros.

**CONEY ISLAND:** NEW BRIGHTON—Reed & Tucker; Juliet; Val & Ernie Stanton; A. Robbins.

**DENVER:** ORPHEUM—Wilbur Mack & Co.; Ethel Clifton Co.; 3 Stewart Sisters; Helene Davis; Cooper & Ricardo; Newhoff & Phelps; Frank Wilson.

**DETROIT:** KEITH—Joe Dooley & Co.; Wellington Cross; Mang & Snyder; Edith Clifford; Dancing McDonalds; Sully, Rogers & Sully; The Parshleys; "Meanest Man in World."

**GRAND RAPIDS:** PARK—Jack Hughes Duo; Liepsig; The Levollos; Tozart; H. & A. Seymour; Harry Santrey & Co. (Cleve., Keith).

**KANSAS CITY:** ORPHEUM—Ben K. Benny; John B. Hymer Co.; Ashley & Dietrich; 4 Marx Bros. Co.; Chas. Howard Co.

**LOS ANGELES:** ORPHEUM—"Flashes"; Florenze Tempest Co.; Myers & Noon Co.; Desval & Symonds; Rinaldo Bros.; Claire Forbes; Wallis Clarke & Co.; "Vic" Quinn & Co.

**LOWELL:** KEITH—Dotson (Port., Keith); Brown & Moran; Ara Sisters; 8 Vassar Girls (Port., Keith); Elly (Port., Keith); Leigh, Delacy & Co.; Frazer & Bunce.

**MILWAUKEE:** MAJESTIC—Leon Errol Co.; Kranz & La Salle; Kinney & Corinne; Margaret Young; Shelton Brooks Co. PALACE—Lightner Sis & Alexander; Mirano Bros.; La Rue & Dupree; Bayes & Speck.

**MINNEAPOLIS:** ORPHEUM—Dresser & Gardner; Sarah Padden Co.; Allman & Nalle; Lane & Moran; Berk & Sawn; Novelty Clintons; Greene & Parker.

**MONTREAL:** PRINCESS—Murphy & White; Hermine Shone; Reynolds & Donegan; Moss & Frey; Ruth Budd; Bronson & Baldwin; Walter Weems.

**OAKLAND:** ORPHEUM—Sylvester Schaffer; De Witt Young & Sis.; Rudinoff; Jennie Middleton.

**OMAHA:** ORPHEUM—Rubeville; "And Son"; Chas. Irwin; Willing & Jordan; Jerome & Newell.

**PHILADELPHIA:** KEITH—Royal Gascoignes (Cleve., Keith); Anger & Packer (Balto., Mary.); Venita Gould; "Fall of Eve"; Helen Keller; Solly Ward & Co. (Cleve., Keith); Maletta's Mannkins; Kitner & Reaney; Oaks & DeLour.

**PITTSBURG:** DAVIS—Geo. McFarlane; Harry Fox & Co.; McCormick & Irving.

**PORTLAND:** KEITH—Anderson & Graves; Buzzell & Parker (N. Y., Roy.); Adams & Griffith; Joe Madden; Waiman & Berry; Welsh, Mealy & Montrose.

**PORTLAND:** ORPHEUM—Bothwell Browne & Girls; Lloyd & Crouch; Fox & Ingraham; Anderson & Burt; Texas & Walker.

**ST. LOUIS:** ORPHEUM—4 Marx Bros. Co.; Kramer & Boyle; Alexander Kids. RIALTO—Emma Carus Co.; Imhof Conn & Coreene; Al & F Stedman; Howard's Ponies; Musical Hunters.

**ST. PAUL:** ORPHEUM—Ames & Winthrop; Geo. A. Moore; Willing & Jordan; Choy Ling Hee Trpe.; Frank & Ethel Carmen.

**SALT LAKE CITY:** ORPHEUM—"Ye Song Shop"; Milt Collins; Homer Miles Co.; Ryan & Lee; Demarest & Doll; Peters & Le Bouff; Nestor & Vincent.

**SAN FRANCISCO:** ORPHEUM—MASON & Keeler Co.; Henri Scott; Beth Beri Co.; Ned Norworth & Co.; 2 Rozellas; Blossom Seeley & Co.; Will M. Cressy; Cressy & Dayne.

**SEATTLE:** ORPHEUM—"Last Night"; Nellie Nichols; "A Touch


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**VANCOUVER:** ORPHEUM—Alexander Carr & Co.; Josie Heather Co.; Melody Garden Co.; Pilcer & Douglas; Merlin; Lazier Worth & Co.

**WASHINGTON:** KEITH—Bert Howard (Bklyn., Orph.); Wm. Brack & Co.; Harry Delf (Balt., Mary); Clifford & Wills; Vanity Fair; Donovan & Lee; Janet Adair (Buf., Shea); Jack Norworth (Buf., Shea); Margot & Francois; Collins & Hart.

**WINNIPEG:** ORPHEUM—"Kiss Me"; Gardner & Hartman; Kane & Herman; The Langdons; Resista; Deiro; Bartholdi's Birds.

• • •

### Peggy Marsh to Act Here

Peggy Marsh, who has been much in the public eye lately as the claimant to the Marshall Field millions in behalf of her son and that of Henry Field, last Monday night in London acted the role of Olive in "The Man Who Came Back" at the Oxford Theater. She succeeded Marie Goff, who originated the character of Olive in London, and who is returning immediately to this country to appear in a new Brady production shortly to go into rehearsal.

• • •

### Bert Green Out Again

After a long illness that kept him at home where he took a long and much needed rest, Bert Green is out and around again, and expects to resume his stage work with his wife, Irene Franklin next fall.

## VAUDEVILLE IN MANY CITIES

**BALTIMORE:** MARYLAND—Week of May 24—Jack Norworth in "New Songs" was easily the headliner here this week, while he shared honors with Janet Adair, the famous singing comedienne. At the conclusion of Mr. Norworth's act he teamed with Miss Adair that brought rounds of applause from the enthusiastic audience. Another attractive feature on the program is Eva Shirley, assisted by Fid Gordon's versatile musical boys, and Al Roth, jazz dancer, in "Songs of the Moment," from ragtime to grand opera. While Miss Shirley's voice is very clear and mellow, and Al Roth some jazz dancer and last but not least a capable jazz band, the act goes over in such a manner that the audience applauded from start to finish. Jack Clifford and Miriam Wills offer a skit entitled, "At Jasper Junction." Mr. Clifford is seen as a rural station agent, while Miss Willis is fascinating and clear, that brings abundant applause at the climax. Another act well deserving of mention is Olsen and Johnson. They amuse with violin and piano playing, song, comedy, ventriloquism and some up-to-the-minute patter. Other acts are James Mullen and Anna Francis in a skit, "I Get What's Left," while Harry Masters and Jack Kraft offer song and dance that is fair. "Over Your Heads," that opened the bill, is really a surprise, as a charming young lady and a vast amount of extraordinary scenery is visible, while William Brack and his company of eccentric artists in unusual gymnastic stunts closed.

Fine.

**BOSTON:** KEITH'S—Because of illness Helen Keller was unable to appear and her place was taken by the United States Jazz Band, which made a big hit with the audience. Another of the big features was the musical act of Bailey and Cowan assisted by Estelle Davis. Mr. Cowan has a fine voice which he used effectively and Mr. Bailey's banjo playing was excellent. Frank Wilcox and company in "ssh-h!" scored a hit. William Hallen, violinist, who appeared in "Just For Fun," caused much laughter by his amusing stories and stuttering speech. Gallagher and Martin pleased greatly in a comedy skit with dancing. Daisy Nellis, pianist, was delightful in "Tunes You Know." Harry Mayo, in a hobo act, made even the old chestnut, Prohibition, interesting by his originality. Samoya, the Spanish acrobat, thrilled every one with his daring feats in mid-air. Johnny Small and company of two girls closed the bill in an interesting eccentric dancing act. Aldrich.

**BUFFALO:** SHEA'S—Toto the clown, the Reynolds-Donegan Co. and George MacFarlane, barytone, were the real big time acts at Shea's. The others were Frances Kennedy; Bert Howard at the piano; Maude Powers and Wallace Vernon in "Georgia on Broadway"; Ed Lord and Margie Fuller, with "Bits of This and That," and Beatrice Morgan and Co., with their skit of "Midnight Madness."

Barker.

**CALGARY:** ORPHEUM—May 17-19: Nellie V. Nichols, always a big favorite, headlined and had to respond to encores. Earl Cavanaugh and Co. offer an interesting variety of songs and dances. Oliver Smith and Co. have in "A Touch in Time" a sure laugh getter. Werner and Amerous trio act consists of jugglery, songs and patter and earned a good hand. Baxley and Porter pleased in new and old songs. Bert Hanlon's monologue went well, and Erne and Wille closed the bill with some clever aerial stunts. Business good.

Forbes.

**CINCINNATI:** KEITH'S—The last bill of the regular season featured Madam Ellis, the mystic, who is said to have created a furore in New York this season. The act was extremely interesting, especially to those to whom mental telepathy appeals. Al Lydell and Carleton Macy in "Old Cronies" afforded excellent comedy. The Ed. Janis Revue was full of mirth, melody and pep. Neil Abel presented a black face act that was really funny. The program said Morgan and Kloter were "dainty and different," and their act proved it. Wallace Galvin, juggler, and the De Groffs, aerial artists, completed the bill. Keith's will run pictures for the entire summer season, so as not to compete with the Palace popular vaudeville.

Goldenburg.

**FALL RIVER:** EMPIRE—Bill 24-29. Harvey, De Vora Trio in singing and dancing carnival. La Vine and Grinner in singing and talking skit. Patsy Doyle in the "The Sad Man." Walter Baldwin & Co. "The Petticoat Man," a comedy. Billy— Dale & Burch—Bunny, late of "Greenwich Village Follies," in an amusing comedy skit. Three Victors, exponents of equilibrism. Frank Hartley in high life explosives. Gallarini Sisters, exponents of musical art. Ford and Truly in a comedy novelty. Arthur Havel & Co., funniest comedy. "Playmates." "Adrian," an oddity in laughter and songs. "Dance Fantasies," a delightful terpsichorean revue.

Gee.

**LONDON, CAN.:** GRAND OPERA HOUSE—Ralph Seabury, "The Singing Cartoonist," opened the bill 17-19 with a clever act, fol-

(*Continued on page* 1138)

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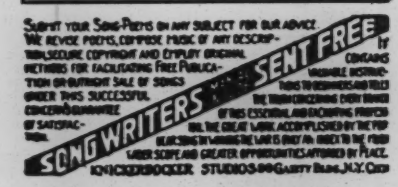


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lowed by Colvin and Wood in a comedy and dancing skit called "Oh, Please, Doctor"; Jukes and Allen put on a fair "Rube" turn; Harry Norwood and Alpha Hall did a comedy talking and singing act and the Lutes Brothers, one of whom is armless, playing musical instruments, shooting and other things with his feet, closed the bill.
Webbe.

**PHILADELPHIA:** KEITHS—Week of May 24: Frances Pritchard, assisted by two unprogrammed young men, offered a series of dances and impersonations, which were artistic and well done. The hangings of silk which formed the setting were effective. Julius Tannen chatted in his usual style, and won the audience in spite of the handicap of continual disturbances in the gallery. Grace Huff, a former stock favorite, presented a bright sketch, "Just Like a Man," by Frank Craven. Miss Huff was supported by Ralph Remley, Elsie Weller and John Thorn. The act made a hit. The three Misses Dennis, young, pretty, and alike enough to be triplets, sang popular selections arranged in trios. They received a big hand. Dorothy Brenner returns with her exclusive songs. "I Spilled the Beans" was the best liked. Thomas Dugan and Babette Raymond in "An Ace in the Hole" got off some snappy lines with plenty of punch. James B. Donovan and Marie Lee indulged in vulgarity and Irish jigs. Jack Daly and Hazel Berlew opened the show with a cycle of dances, notable for their speed and whirlwind effects. Delmore and Lee closed with elaborate acrobatics on a novelty apparatus. The act was worth waiting for, and even the restless Monday matinee crowd thought so. Conn.

**PITTSBURGH:** DAVIS—A bill well worth seeing was presented at the Davis last week. Phina & Co. were the real applause getters. Her assistants, which are colored, gave one of the finest exhibitions in fast dancing that has been seen at the Davis for some time. Marie Cahill in "Cahillisms of 1920" pleased immensely. Miss Cahill chanted two songs to the delight of the audiences. Her snappy chatter was applauded heartily. "The Fall of Eve" was favorably received. Alan Devitt, Mabel Cameron and C. Carroll Clucas were in the cast of this little playlet. Libonati returned and gave a wonderful xylophone concert. Amelia Stone & Armand Kaliz in "A Song Romance" pleased. Dainty Marie gave a fine exhibition in the air. Jones & Greenlee presented "What Do I Care." Hazel Moran followed the news pictures which opened the bill. Loughy.

**SAN FRANCISCO:** ORPHEUM—One of the best shows of the season is presented this week. Herbert & Dare do an exceedingly novel strong-man act entitled "Athletic Simplicity." Anthony & Rogers are clever Italian comedians. Mme. Claire Forbes, piano soloist, furnishes an unusual treat, and is particularly enjoyable in her rendition of selections from Tschaikowsky Concerto. Florence Tempest has a neat singing and dancing act. Milt Collins is again "welcome to our city." Sylvester Schaffer, in his varied act, displays wonderful versatility. Doc Baker, in his Protean and musical act, and Ernestine Myers, as hold-overs, repeat their hits of last week.
De Lasaux.

**SEATTLE:** MOORE—Homer B. Mason and Marguerite Keeler present a one-act play called "Married," by Porter Emerson Browne. It is a lively farce, exceptionally well acted. Henri Scott, bass-baritone of the Metropolitan Opera House, is the big musical number on the bill. Ned Norworth, assisted by Evelyn Wells, offer a comedy and musical number. Beth Beri, dancer, appears in a featured number, assisted by a trio of other artists. Stewart and Mercer give excellent exhibitions of athletic ability. Rudinoff combines art with novelty whistling. The Rozellas offer a musical number which includes music on saxaphone, harp, basses and violins.
Mendell.

**TOLEDO:** KEITH'S—Summer vaudeville season opened May 17. Roy Harrih does a few stunts on roller skates. Tom Moore and Wilson Sisters talk and dance. The Sisters are pleasing, but the act needs new material. A comedy skit, "Twin Flats," is fairly well put across by Wolf and Stewart. Miss Stewart is a graceful dancer and deserves more opportunity. Newman and Harris, tramp and cop, tell a few old ones and sing a little. "The Paper Dress Review" is a musical tabloid in which several girls appear in some rather nice costumes made entirely of paper. May 20, 21, 22: Coral Melnotte and Edna Leedom capture the honors for the last half of the week. Miss Leedom is a coming comedienne. Adelaide Bell, dancer, has a pretty act and was well liked.
Gale.

**TORONTO:** SHEA'S—May 17-22: Outside of the Misses McFarland (Mary and Marie), who sang beautifully, there is really nothing to this week's bill. W. B. Seabury has a so-called dancing act that is really contortionist work, and Rose Clare, the other headliner, is very mediocre.
Dantree.

**WASHINGTON:** KEITHS—Kitty Gordon returned. Her offering is a song and dance act cleverly arranged and put over with the assistance of a talented group of players. The Magleys did some sensational whirlwind dancing that was generously applauded and Messrs. DeVorzon and Conway assisted with the vocal numbers. Second honors go to Jack Wilson. He is assisted by Frank Griffith and Vera Beresford. Julius Tannen has a clever monologue humorously touching on timely topics. Frances Pritchard in "The Dance Duel" with the assistance of Edward Tierney and James Donnely displayed some original conceptions that were far above the ordinary dancing act. Ethel MacDonough in "The Milady's Busy Day," a satire on the eternal feminine, made a strong appeal to the male portion of the audience. Vinie Daly offered a group of operatic songs. Barbette in an aerial specialty, Mullen and Francis in "I Get What's Left" and the usual house features closed the bill.
Weimer.

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### Bimberg Gets the Standard

B. K. Bimberg has obtained the Standard Theater, at Broadway and Nineteenth street, by purchasing John Cort's entire interest in it. The present lease of the property has still five years to run, with a renewal of five additional years. After the present series of weekly Broadway attractions expires motion pictures will be the bill for the Summer.

For the last fifteen years Bimberg has quietly been acquiring interests in theaters. In conjunction with his late brother he built during that period the Colonial Theater, the Yorkville Theater, the Astor Theater, the West End Theater and the Schuyler Theater.


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